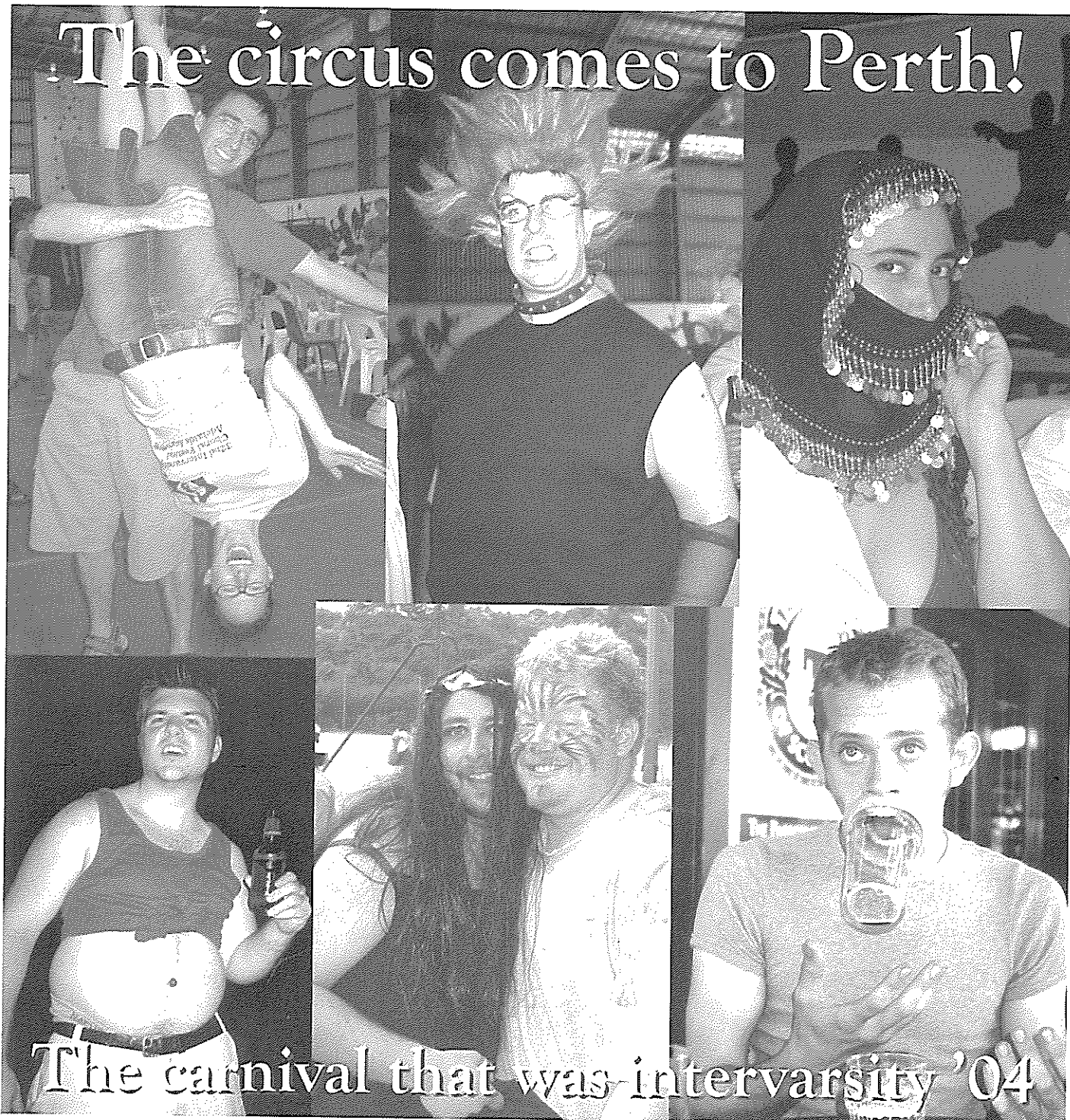


ERATO

ISSN 0819-5072

magazine of the australian intervarsity choral societies' association

The circus comes to Perth!



The carnival that was intervarsity '04

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EDITORIAL

Greetings, university choristers, and welcome to the 91st edition of Erato. If you are a newcomer to the weird and wonderful world of AICSA, please don't be put off by the cover photos. This is a wonderful organisation, chock full of (mostly) wonderful people, and you don't have to wear a dog collar or fit a pint glass in your mouth to be involved. Page 12 is a good place to start, where Joel, the convenor of the recent Intervarsity Choral Festival in Perth, has written a report that includes some useful introductory information (much of which was pasted directly from the AICSA website – but never mind...). If you're not new to AICSA, we hope you had a giggle. If your picture's on the cover, then that's your own silly fault.

This will be our final issue as an editorial team. At the AIVCC in Perth earlier this year a new AICSA committee was elected. Currently the old committee is still waving the baton, but in July of this year, some fresh faces (fresh meat?!) will be taking over the reins. Tim will shift from co-editing Erato to his new role as President of AICSA, and the

next edition of Erato will be produced by the 2004/5 team, which sees Jonny joined by the one-and-only Louise Tunbridge as co-editor. Lou is somewhat of a choral guru – a veteran of 15 IV festivals and two IV committees, and a life member of both AUCS and FUCS – and we are very chuffed that she will be bringing her wealth of knowledge, contacts, stories, photos and massive burps (!) to the job of producing the national magazine.

During our brief spell as editors together, we have produced three issues of Erato. Each of them, including the one you're holding in your hot little hand, has included plenty of meaty news and views, well garnished with photos from the most recent IV festivals. We have greatly appreciated the large amount of support and positive feedback that we have received from the AICSA community; choristers have expressed considerable excitement about the new style and format, and more importantly about receiving Erato reliably three times a year. An enthusiastic readership submits more interesting material, and more material makes for a stronger magazine. We are proud to have imparted some momentum to this cycle, and believe that having a popular and relevant publication is a sign of a healthy organisation.

Erato 91 contains reports from all twelve member societies, from the convenors of the last IV in Perth and the next IV in Melbourne, and also from the outgoing AICSA president. There is also some information about Choral-fest, an event organised by the Australian National Choral Association (ANCA) that will be held in Adelaide in September this year.

ANCA is a national choral association like AICSA, but with a broader focus; a number of AICSA choirs are also members of ANCA.

We would like to congratulate all those people who entered the GERM (Give Erato a Real Masthead) competition — you know who you are! After much deliberation and discussion amongst the AICSA executive and the editors, we are very pleased to announce Jodie Hunter as the winner. Jodie's design adorns the front cover, and she has won a free registration for Melbourne IV in 2005. Congratulations Jodie! We're sure the readership will like our new masthead.

We hope you enjoy this edition, and please keep the material rolling in for next time. This is your magazine, and it will be as interesting to read as *you* make it. We have greatly appreciated your contributions over the last three editions.

All the best in your musical endeavours and your studies!

Tim Dunstone and Jonathan Webb

Cover: the new Erato masthead, designed by Jodie Hunter from PUCS. Hooray for Jodie! Below that, scenes from Sideshow Alley, a.k.a. Perth IV 2004. Clockwise from top left: Adrian experimenting to see whether he can tune Lou's burps by adjusting her orientation (photo: Phoebe Vivian); Dogbox performing his famous grumpy pit bull impression (photo: P.V.); Fiona — if that *is* her real name — comes over all mysterious (photo: Andrew Wailles); Elfing forgets to ask for a straw with his pint (photo: Peter Campbell); a lion with fake whiskers (Roger) and a drag queen with real ones (Joel) at the PIV Pressies' PJ's (photo: A.W.); Rory lays bare his sheer class and his jaffa for all the world to see (photo: P.C.).

THE 2004/5 AICSA COMMITTEE

Appointed in Perth by the IV Choral Council

President	Tim Dunstone
Secretary	Jonathan Webb
Treasurer	Joel Mendelson
Librarian	Kim Asher
Erato Editors	Lou Tunbridge Jonathan Webb
Webmaster	Bradley Dean

*"One cannot too highly
praise the choral singing of
the well-trained ensemble."*

The West Australian

"highly disciplined"

*"impeccable tuning and
preparation"*

"exquisite ... female chorus"

The Australian

For full reviews, see page 5.



Photo: Kim Asher

Exquisite female chorus indeed. Bring out the subwoofers! (Tenors and basses rehearsing the *Stabat Mater* in the Perth Concert Hall, prior to being callously overlooked in otherwise glowing reviews.)

PRESIDENT'S REPORT

by Andrew Wailes

Dear Friends,

It is with a sense of great satisfaction that I write this final report for Erato as AICSA President, having every confidence that AICSA can look forward to a bright and prosperous future under a new leadership team, following the present executive's decision to retire gracefully after an extended period in office.

Along with the wonderful executive and committee that have given distinguished service to AICSA during my four or so years as President, I am proud to look back on what we have been able to achieve collectively, and feel that the organisation is in a better position today than at any other time in its two and a half decades of existence.

As many of you aware, until the re-election of the current AICSA executive, it was not normally the case that AICSA executives served multiple terms. With the AICSA Council's endorsement and encouragement, the outgoing executive and committee enjoyed the opportunity to continue serving the AICSA community beyond their initial term, and this eventually extended to over four years in office. I believe this brought great stability to the organisation, and enabled a stronger relationship of trust to develop between the AICSA community and its executive and individual committee members. It also enabled the executive to better develop the reputation of the Inter-University Choral movement amongst professional arts organisations and musical leaders around the country. One of AICSA's greatest weaknesses in the past was, in my opinion, its lack of stability and semi-nomadic nature. By allowing for several extensions to our initial term I feel that AICSA was better able to promote itself as a serious and reliable organisation with the ability to speak for past decisions and plan better for future events.

Whilst this article is not the place to record all of the major issues or achievements of the last few years, I would like to take this opportunity to mention briefly a few important accomplishments of the outgoing executive, and touch on a few issues that I believe will need to be addressed by future AICSA executives and committees.

The dawning of a new era

Firstly, I am proud that through the introduction of an AICSA levy (whereby all registrants at IV Choral Festivals make a modest contribution towards the financial wellbeing of AICSA), the organisation has been able to

ensure its financial survival. It can not be overstated just how close AICSA as an organisation was to complete bankruptcy at the time the outgoing committee took office. This was no poor reflection on previous executives, but merely a product of the sort of organisation that AICSA was. There was no real provision for regular income at that time, and as a result, AICSA was incredibly limited in what it could achieve or undertake.

Further adding to this problem was the fact that by the late 1990's the AICSA Trust Fund had become almost redundant as individual festivals were regularly creating financial losses and Trustees were reluctant to make Trust funds available to applicants in their role as custodians of the Trust's future security.

As a result, many choristers were questioning the relevance of AICSA, and indeed there were a considerable number who argued that AICSA and indeed the Trust Fund had no future.

I am very glad to say that those people have now been convinced otherwise, even though there will of course be occasional issues that cause healthy debate. Such debate has always been an integral part of the reason for AICSA's existence, and one of the things of which I am most proud when considering the outgoing executive's achievements is the degree of regular, constructive discussion that has taken place involving the executive and the many committee members and choristers that comprise the AICSA community.

I believe AICSA's most important role is to provide proper channels for such discussion, and in the case of the executive to provide sound and reliable advice to its members and member choirs. Indeed AICSA's mission statement is "*To ... encourage and further the performance of, and interest in, choral music by Australian tertiary students, through an interchange of ideas and music, and through the discussion of mutual problems...*". I feel that my greatest contribution as AICSA President has been to pass on valuable information and advice, gained over my many years involved in university choirs and music education and performance, to the many committee members, choristers and festival convenors that I have had the pleasure of dealing with

throughout my term as President. This role has of course been shared with my fellow committee members, our trusted Librarian Kim Asher, and especially Brad Dean and Peter Campbell who, along with myself, became known as the "ubiquitous AICSA Exec". It has been a great pleasure sharing the task with such a wonderful team of trusted friends and colleagues who are all highly capable and experienced in their own fields.



Andrew keeping Graham Abbott up after the Perth IV concert.

Expanding communication and membership

One of the most important roles of AICSA has been the establishment and maintenance of the AICSA Website, and the AICSA Web Ring, and its various discussion / mailing lists that compliment the already existing choral chatrooms established in the early 1990's. I would like particularly to thank Brad for his work in overseeing this aspect of AICSA's day-to-day running. There is now a formalised protocol for communication between all AICSA choirs, their committees and their counterparts, as well as the AICSA committee and executive itself. There is also an online AICSA resource. This has allowed for more regular discussions of issues, and closer scrutiny of festivals, which has in turn led to a succession of financially successful IVs, and a far more professional and pragmatic approach to festival planning.

A direct spin-off from this is the resurgence of the AICSA Trust Fund as a useful and relevant entity, with regular contributions now being made to the fund, and the Trustees regularly approving funds either as a guarantee against loss or as a direct contribution towards festival-related activities or

PRESIDENT'S REPORT

(Continued from page 3)
projects.

One of the most exciting aspects of the current executive's term has been the growth of several AICSA choirs into major musical forces in their respective cities, and the advent of several new AICSA member choirs. ROCS has been well and truly welcomed into the AICSA network, and I am pleased to report that there is strong interest from several other tertiary choirs around the country, including my own choir at the Australian Catholic University's St Patrick's Campus, which has recently undertaken to apply formally for AICSA membership. The expansion of our organisation is the surest way of securing its future, and I encourage you to urge other like-minded choirs around the country to consider becoming a part of the AICSA community.

My term as President has been made all the easier by knowing that the organisation's financial records were under the supervision of Peter Campbell, who has executed his duties as Treasurer with distinction. Following several years of financial instability and vulnerability, I am pleased that AICSA is now in a sustainable position, with at least a modest financial base on which to budget its activities. This has enabled us to spend a considerable amount on the maintenance of various AICSA records and archival materials, such as our priceless film collection which has now been restored and is in the process of being converted to DVD for future use, and the AICSA sound archive which, under the watchful eye of Rod Reynolds, has now almost been completed. For the first time, a near complete record of Australian Inter-University Choral Festival performances is now archived on CD in one single collection. This constitutes one of the nation's most important musical sound archives, and has been a project that has taken a number of years to complete.

Despite several periods of irregular release, *Erato* has once again returned as a publication of quality, relevance and high production standards. This committee has been passionate about ensuring the survival of *Erato* as a form of archival record and communication of the AICSA community's activities, and in recent

issues, Jonathan Webb and Timothy Dunstone are to be congratulated for their efforts in restoring the confidence of *Erato*'s readership. I am sure they will bring the same degree of verve and efficiency to their new roles on the AICSA executive.

The success of PIV

At the last AIVCC in Perth, I very much enjoyed the close working relationship I was fortunate to have with the PIV organising committee, both as AICSA President and as Chorusmaster and Co-Conductor for the Festival. I was equally thrilled that the close working relationship that developed between AICSA and the Perth International Arts Festival the previous year during the *Gurrelieder* project led to such a fruitful outcome for the organisers of PIV. I have long argued that AICSA's greatest role was in the long-term planning and negotiating fields of festival planning. Indeed this committee has tentatively begun discussions with three future international festivals in the hope that such mutually rewarding partnerships can become a regular occurrence in the future. It was by no co-incidence that the director of one particular international festival was my guest at the final PIV concert, where he commented that AICSA was an amazing organisation, and that it should be a part of every major festival in Australia. With a professional, organised and well-presented approach to future planning, there is indeed no reason why many future AICSA festivals should not look forward to the support of major government-funded festivals and projects such as experienced in Perth.

On the point of the most recent festival, let me heartily congratulate PUCS, and particularly Joel, Karl, Scott, Matt, Adam, Mark, Peter, Jodie and all the wonderful PIV committee helpers on the staging of a most

successful and enjoyable IV. I am sure I speak for all who were present when I state that it was not only well managed and planned, but also that it was executed with great style and professionalism by all concerned. This was not done at the expense of fun either... A great time was had by all and sundry. Having attended some 15 or so IV festivals before, I felt that this was certainly one of the more responsibly managed and better planned festivals of the recent era, and according to many, one of the best in musical terms.

I would like to thank all responsible for making PIV 2004 such a great success, including the 60-plus freshers who attended their first festival in Perth! Obviously, the pressure is now on Melbourne to meet the high standards set by the PIV organisers, and I wish Sarah and her team all the very best in their preparations for what I am sure will be a wonderful MIV in 2005.

The road ahead

Finally to the future, and to the issues that I see as being of crucial importance to AICSA as an organisation and to its members choirs. In Perth at my last AIVCC as President, I expressed a desire for AICSA to examine some of the things that have been an important part of its culture in the past, and to have the strength to modify or re-invent the way it does things in the future. This relates not only to small individual items, such as the future of Sogball as a form of massed recreation at IVs, or the basic standards required to run events such as the 'boat races' or 'pressies' PJ's', but also to the general way AICSA presents its festivals and its member choirs to funding bodies, the public and outside organisations. As times change, so too must our wonderful organisation. No longer is the 'near enough is good enough' attitude that



Photo: Peter Campbell

Andrew Wailes waves and bounces at the choir prior to the first PIV concert at the Mandurah Performing Arts Centre

was a part of student culture in the 1970's and 80's acceptable to many participants when it comes to many aspects of an IV. Likewise, there are new legal and financial realities that must be carefully considered by AICSA as it strides confidently into the future.

I urge the entire AICSA community to be innovative and creative in the future, and whilst being respectful of the wonderful traditions that are an important part of AICSA today, to be forward looking and not simply a slave to the past. Legal issues, public liability insurance, membership, musical programming, festival promotion and social activities and their relevance and/or worthiness of inclusion as a matter of course at all future

festivals, are all issues that will need consideration in future years.

Thank you

I have greatly enjoyed my years as AICSA President and will look back fondly on my terms in years to come. I thank the many people who have contributed to AICSA during this time, and express my gratitude to the AICSA community who have entrusted me with the responsibility of occupying the presidency for so long. I wish the executive (elect) all the very best for an equally rewarding time in office, and offer them my full support and encouragement in the years to come.

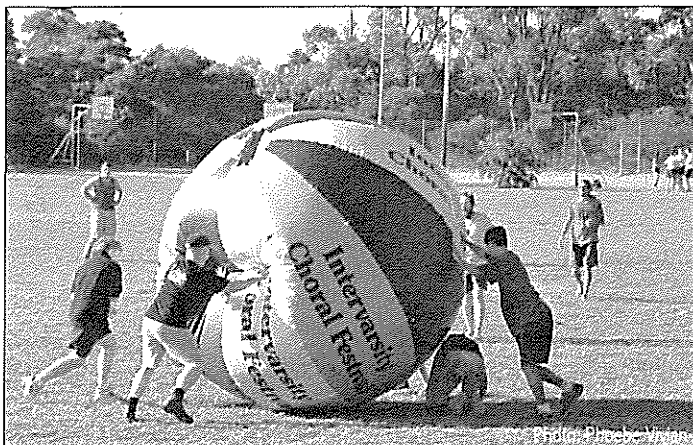
In the meantime, I eagerly look forward to continuing in my various roles, as AICSA's IPP, as a conductor and life member of MUCS, a life member of MonUCS and as conductor of what is likely to become AICSA's newest member choir – the ACU National St Patrick's Campus Choir (ACUNSPCC! – we are working on a suitable acronym). I encourage you all to make whatever contribution you can to the life of your own choir, and to become a passionate part of AICSA. We are all part of a truly unique and marvellous organisation.

Yours,
Andrew Wailes

STOP PRESS: REVIEWER CANNOT FAULT CHORUS!

Excerpt from a review by Neville Cohn published in *The West Australian* on 23rd February

**Dvorak *Stabat Mater* (PIV second concert)
Perth Concert Hall, Saturday February 21**



The "well disciplined chorus" hones its, er, discipline in an time-honoured test of wit, courage, coordination and other unattainable goals.

"... A full house at the concert hall heard Dvorak's *Stabat Mater* played by the visiting Prague Chamber Orchestra. Its ranks were strengthened by a number of Perth musicians (who made up the entire trombone section) with the Australian Interservice Choral Societies Association filling the organ stalls almost to overflowing.

If ever a work was distilled in the crucible of grief, it is this setting by a composer almost overwhelmed by the loss of three of his young children. The opening orches-

tral measures sound, chillingly, like screams of pain.

One cannot too highly praise the choral singing of the well-trained ensemble.

Aside from the occasionally tentative entries of bass Harry Peeters, the line up of soloists could hardly be faulted.

Tenor Aldo di Toro has never sung better, and mezzo-soprano Fiona Campbell was radiant both vocally and visually.

So, too, was soprano Lisa Harper-Brown whose fine voice ought to be far more frequently heard in her hometown.

Graham Abbott's direction from the podium brought out the reverence and passion of this masterpiece. Aside from some occasionally less than quite accurate pitching from the woodwind choir, the Prague visitors played Dvorak's marvelously probing score as if it belonged to them which, in a very special sense, it does."

"FINELY MEASURED PERFORMANCE"

Another review the Dvorak concert, published in *The Australian* on 23rd February

"...Under the guidance of Graham Abbott, the assembled forces of the Prague Chamber Orchestra, reinforced by members of the WASO, four magnificent soloists, and the highly disciplined Australian Interservice Choral Festival Choir presented a finely measured performance of Dvorak's *Stabat Mater* that, judging from the five curtain calls demanded by the audience, could well become a festival highlight. From the outset, Abbott instilled the score with dignity and

intensity, skilfully controlling the tempi and musical structures until the final ecstatic entry into paradise.

...Dvorak provided the blueprint to guide both performers and audience through a pilgrimage of suffering. Passionate from his first utterance, tenor Aldo di Toro immersed himself in the text, bringing an operatic intensity to his lines that was beautifully matched by his colleagues. Mezzo Fiona Campbell's rich sound was infinitely compas-

sionate and, when in duet with soprano Lisa Harper-Brown's magnificently controlled singing, provided passages of infinite beauty. Equally exquisite was the female chorus entry of *Sancta Mater*, a movement that showed the impeccable tuning and preparation of the chorus. The only downfall was the lack of the colour differentiation and true vocal support that is vital to allow the chorus's sound to travel above orchestra and highly trained soloists."

A CELEBRATION OF 40 YEARS OF FINE CHORAL WORK

by W.L. Hoffmann, published in the *Canberra Times* on 16th December 2003

SCUNA 40th Anniversary Concert Hall of University House, December 13

"SCUNA, the ANU Choral Society, celebrated its 40 years of service to the Canberra musical community with a special concert last Saturday afternoon in the Hall of University House where so many of its performances have been given over those years. And former members of the choir were invited back to join with present members on this joyous occasion.

But before the combined performances, the 55 singers currently in the ensemble, and under the direction of their assistant conductor Matthew Stuckings, provided performances of a group of unaccompanied choral pieces, which included two works from the program for the choir's initial concert on July 30, 1963.

These were the *Missa Brevis* of Palestrina, which received a performance, which

nicely conveyed the glowing expression of this music, which has retained its power and beauty over the four centuries since its composition. It was followed by *Crucifixus* by Monteverdi, also receiving a pleasingly shaped performance.

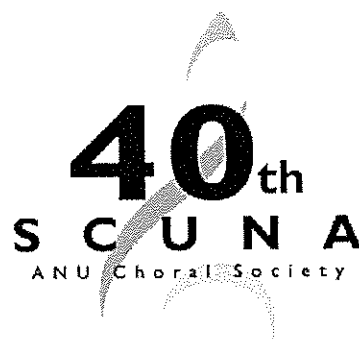
The other eight pieces in this part of the program all came from the SCUNA Songbook, a substantial collection of some 75 items, which have become an important part of the traditions of SCUNA.

Here the many former members who were present and who knew so well these songs they had sung previously came on stage to make a massed choir of considerable proportions.

This varied group of works included pieces by Dowland and Morley, the warmly expressive *Locus Iste* of Bruckner and a setting of the *Hodie Christus Natus Est* by former choir member Stewart Skelt, who was also attending this concert.

There was also a group of Christmas carols, in which the audience joined in, another tradition of SCUNA's Christmas concert each year.

Finally on the program, and continuing the seasonal theme, there was Benjamin Britten's *A Ceremony of Carols*. This was indeed a joyful musical celebration of 40 years of fine choral performances."



RIGHT CHOIR, RIGHT VENUE

by Elizabeth Silsbury, published in *The Advertiser* on 13th March

'Virgins in a Clean White Garment' Adelaide University Choral Society The Bar on Gouger

"Loll about on squishy sofas, sip away at a chardonnay, have a Shiatsu massage, even smoke (ugh! but it's a bar after all) and enjoy

about 35 students and friends from the Adelaide University Choral Society singing their hearts out. It's a mix of cheerful and soulful partsongs, madrigals, spirituals and poppy arrangements from many countries and several centuries.

Sacred and secular, Shaker and Zulu, sorry and happy, ancient and modern, African, American and Russian, it's pretty well all the same to these mostly untrained voices.

Roughish tone, reasonable pitch, snappy rhythms, modest but smooth movement, they jump for joy and pump power salutes to Praise the Lord in sober Dr Tye's motet. Bare bones programs, but plenty of time before, during interval and after to mingle and chat with the singers and gentle but firm conductor Peter Kelsall.

More like 90 minutes than the advertised 120, but still excellent value. Four stars."

The Adelaide University Choral Society presents

Virgins In a Clean White Garment

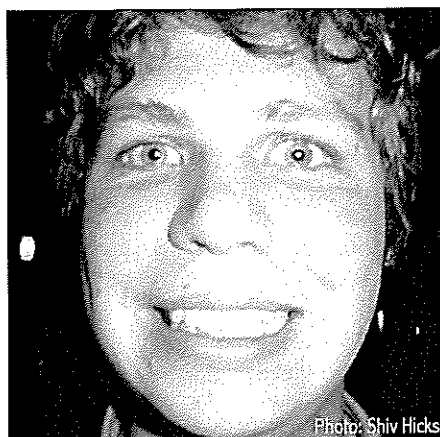
Directed by Peter Kelsall

8pm,
Wednesday March 10,
Thursday March 11 &
Friday March 12

The Bar on Gouger,
123 Gouger St Adelaide

Including works ranging from
Shaker song, Virgins Clothed in a Clean White Garment,
Billy Joel through to Palestrina

Tickets \$15/\$10 from FringeTIX or at the door.



Close-up of Wilkins, AUCS treasurer, during the complex operation in which aliens sucked out his brains using the latest model NeuroVac G5.



Too late, Wilkins realises he cannot replace his barely-missed brain with some of Kate's just by rubbing really hard. But he tries anyway.

Choralfest 2004 Adelaide

Tuesday 28 September—Saturday 2 October 2004



You are invited to attend ...

the 4th ANCA Choralfest, a bi-annual national event to be hosted in 2004 by the South Australian Branch of the Australian National Choral Association. Featured international speakers, Leon Thurman, Sigrid Johnson and Russell Robinson will head an exciting and enthusiastic team of prominent Australasian guest speakers and clinicians to provide to participants entertaining and enriching seminars, lectures, & workshops.

The University of Adelaide will host this exciting event. Located in the heart of the city on North Terrace, the University is an ideal venue, offering wonderful auditoriums and facilities.

Choralfest will be held over five days, from Tuesday 28 September to Saturday 2 October 2004, and will feature national and international choirs at lunchtime and evening concerts. These concerts are open to the public.

Once again, Choralfest offers 80 secondary school students the opportunity to work with two wonderful vocal conductors and clinicians, Leon Thurmann and Sigrid Johnson. Application forms will be available through secondary schools from March 2004.

Day one will include a Beginners Conducting Class and a Conducting Master Class. The Trade Fair will have its official opening at lunchtime, and the National Honour Choirs will also perform at an opening concert in the evening.

There will be many exciting choral interest sessions, vocal workshops and repertoire sessions held throughout the week. A highlight will be The Big Sing, being held on the closing day, Saturday 2 October 2:00 pm, a sing-fest open to community choirs and choristers.

SA Tourism Travel Centre will have details of these concerts closer to the Choralfest 2004 Adelaide opening, or you can check out the ANCA Choralfest 2004 Adelaide website.

Various meal and accommodation options are available.

International Speakers

LEON THURMAN, Ed.D. is Specialist Voice Educator at Fairview Voice Center, Fairview-University Medical Center, Minneapolis, Minnesota, USA. He teaches voice and voice protection abilities to "classical," "popular," and "ethnic" singers, and participates in the therapeutic care of people with injured voices in cooperation with speech pathologist and ear-nose-throat physician colleagues. He is founder and Development Director for The VoiceCare Network, an educational organization that, for over 20 years, has presented summer courses titled *Lifespan Voice Education in the Real World* for choral conductors, music educators, singing teachers, speech pathologists, and ear-nose-throat physicians. His Ed.D. degree in vocal music education was earned at the University of Illinois. Post-doctoral study includes work in two areas: (1) the neuropsychobiology of human perception, emotion-feeling, memory, learning, behaviour, and health; and (2) voice education and voice rehabilitation [with voice scientists, voice therapists, and ear-nose-throat physicians].

SIGRID JOHNSON, has been a member of the voice and choral faculty at St. Olaf College in Northfield, Minnesota since 1983. She is the conductor of the Manitou Singers, a 100-voice first-year women's chorus at St. Olaf. Ms. Johnson holds a bachelor of music degree in voice performance from St. Cloud State University and a master of music degree in voice performance from the University of Michigan. Before her appointment at St. Olaf, she was on the music faculties of Gustavus Adolphus College in St. Peter and at the University of Minnesota in Minneapolis.

Ms. Johnson is also the Associate Conductor of the Ensemble Singers and the Chorus for Philip Brunelle's *VocalEssence*, formerly known as the Plymouth Music Series of Minnesota. *VocalEssence*, based in Minneapolis and now in its 35th season, presents both rarely heard and newly commissioned works for chorus and orchestra.

RUSSELL ROBINSON, has been on the faculty at the University of Florida since 1984, where he is Professor of Music, Area Head of the Music Education Department and teaches undergraduate and graduate courses in choral music and music education. He received his Bachelor of Music Education from Drury University, Springfield Missouri, and his Master of Music and Ph.D. in Music Education from the University of Miami. Well-known for his innovative and practical teaching techniques and frequently in demand, Dr. Robinson has made over 300 appearances as a conductor and clinician at festivals, workshops, state, regional and national conventions of the Music Educators National Conference (MENC) and the American Choral Directors Association (ACDA), all state choirs and honour choirs throughout the United States, Canada, Europe, and the Far East. His conducting venues have included prestigious performances at Carnegie Hall, the National Cathedral, the White House and the Linz (Austria) Festival. His schedule keeps him in contact with some 20,000 students and teachers per year. He is a past President of the Florida Music Educators Association, past National Collegiate Chair for MENC and the current MENC Choral Advisor. In the Fall of 2002, Dr. Robinson was the music clinician for the European Council of International Schools in Berlin, Germany, and in 2003 he was named the Distinguished Alumnus for Career Achievement from Drury University.

More information on our guest clinicians and conductors, registration forms, programs, and all relevant information as it becomes available may be obtained by visiting the ANCA Website at:

www.anca.org.au

If you'd like a registration form for Choralfest or some more info, just email erato@aicsa.org.au

Choralfest 2004 Adelaide

For further information contact:

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Choralfest 2004



Adelaide



CAMP THOUGHTS OF AN IV FRESHER

by Scott "Sooty" Membry, PIV Camp Officer 2004

When I signed on as PIV Camp Officer I was an IV fresher, but hello! Plenty of time to attend Canberra IV to cop a— I mean, get a feel for it. However, Canberra came and went and I didn't go for reasons too boring to explain.

...And the clock was ticking.

Not long after being selected in 2002, I had a lovely lunch with Anna Macey (nee Hicks), the previous PIV Camp Officer, who sat me down to give me 'a few things to think about for camp'. A full Palm Pilot later and I was beginning to sweat. What had I let myself in for?

But what did I have to worry about? I mean, really? I'd been the PUCS Camp Officer before. Book accommodation, organise food, play a silly game or two— how hard can it be?

...And the clock was ticking.

Each night of the week before camp I tossed and turned in my sleep— Bugger! Shit! Fac!— and often got up to write down things I had to remember, only to find nearly illegible scrawlings the next morning that made about as much sense as a George Bush speech. The last minute dramas came thick and fast, and there was much dodging, weaving and

general screaming at the top of committee lungs— although never at each other I'm pleased to say.

...And that ticking clock now sounded more like the Ice Age's dodos, "Doom on you! Doom on you!"

Then— it was camp!

And you know something? I totally enjoyed myself. The IVers were enthusiastic and always ready to help. The caterers were brilliant. And my fellow committee members supported me without reservation. In particular I need to thank someone who was not officially on the committee, but during camp did as much work as a committee member: Michelle John— my very dear friend— who was not only my Trusty Camp Sidekick™, but who also helped out with almost every other committee member's duties at some point. We love you 'Shell!

And now camp and IV are over, and while I'm feeling the anticlimax-depression, and miss all my new friends *sniff*, I am very much looking forward to MIV, where I get to participate as non-committee, and focus entirely on the fun and the singing. I have the feeling I will feel like a fresher again— but a

fresher who knows he is part of a big supportive family.

Chookas!

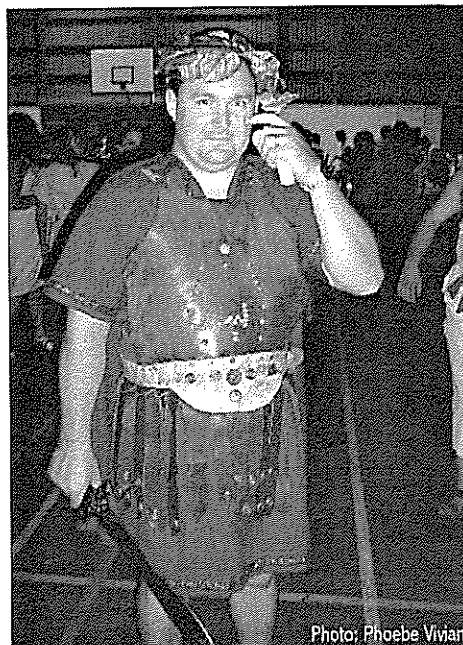


Photo: Phoebe Vivian

Are these the true tears of the camp officer? Or is he allergic to his laurel wreath?

THE NOT SO YOUNG AND THE STILL RESTLESS

The adventures of a young-at-heart IV fresher, as related by Sandra Uitdenbogerd

Some people found it difficult to believe it was my first IV. I've been around. In 1988 I joined PUCS. My claim to fame in that choir was whipping out a kazoo in rehearsal and using that for my jazz solo instead of scat singing it. The conductor insisted that I use it in the performance as well. Not too much later I roped in a few choral friends and prepared a 5-part rendition of the *William Tell Overture* on the kazoo. We entered the Telethon gong show at 4:30am with this and got gonged before we got more than a few notes out. I'm not sure if it was the first time *Singabahambayo* was performed with waving hands in the air and other movements, but I'm guilty of instigating it during our performance that year with the assistance of Juliana Fels who was with me in the sop section then. It was only two years after Paul Simon's 'Graceland' which may have been part of the inspiration.

"Well, when are you going to get to talking about PIV?"

"Hmmp! Young people these days. Have you no sense of history?"

It took a few years before I rejoined a

choir. I joined RMPS in 1995 in order to perform the *Messiah* for the first time. I met some MUCs during that year when we sang *Carmina*. In 1996 I left RMP, then joined MUCS in 1999 to sing *African Sanctus*. Later that year I started up ROCS with the help of people from MUCS and RMIT, and have been a ROC ever since.

People have always said to me: "You've got to go to IV. You'll love it!" and variations on that theme. I spoke to someone who knows me fairly well to get their opinion and got a more balanced view. As someone with various ailments and constraints, I started small. I went to Pubfest in 2001 as an experiment. I attended everything and ended up being a wreck for a few weeks afterwards. The next experiment was Cherubfest 2002. To increase the likelihood of surviving with health intact I decided on participation in the small. I sang alto instead of soprano, went to one social event ('Soprano' aria competition— a fantastic night. Watch out for the next one at MIV!) and the rehearsals and concert only. That seemed to work OK. I chickened out of

going to Canberra in 2003— the high probability of lurgy dissuaded me— and then fairly late in the piece finally decided to attend Perth IV this year, before I'm too old and decrepit to enjoy it.

"Boring, get on with it!"

"Patience, you young whipper-snapper!"

So, I arrived, delivered safely by my parents who live in Perth. I went for the quietest dorm as I wanted to ensure I got sufficient sleep. To be extra certain I brought ear plugs. So far, so good. I enjoyed the scheduled rehearsal, managed to survive the first meal despite my food chemical intolerance problems, and made a token appearance at the toga party— complete with my partner's Bacchus costume, which was about 6 sizes too wide for me and a bit on the short side. I usually delight in preparing for costume parties but had no time for that with work commitments, so I felt a little underdressed.

Sleep was a little difficult the first night. I quickly got used to the daddy-long-legs spiders a short distance from me as they dangled from the upper bunk. I hadn't dug up my

ear plugs yet, and so I was audience to a reasonably resonant snore chorus. It is also difficult for the person on the upper bunk to keep from disturbing the person below in these arrangements, so I was startled awake each time my bunkmate got up to or down from her bunk.

Next morning, I woke early, assisted by trips up and down the bunk beds by bunkmate and the morning chorus. A highlight of the mornings was hearing the collection of tunes used as the morning alarm by Scott. A not so welcome surprise was discovering that the shower water was cold. Brrrr! I started to think that the IV-mania that I saw amongst choristers was one of those psychological things that happen when a group of people have a bad experience together and remember it fondly.

So, on to the first full day. I thought the tradition of making up a rhyme to call upon someone to tell a joke was fun, livening up the mealtimes. I looked forward to Market Day, having brought a selection of ROCS



The IV Camp revue. Following in a long tradition of elaborate acts, *fac* jokes, and men wearing lovely fur coats. Darling.

memorabilia. It was a good excuse to make a fool of myself for a good cause, so I sang excerpts of ROCS's "Sho Ping" song book - a collection of African and Gospel tunes with the words altered to be about shopping, including such classics as "Steal away to Saway". My efforts were largely in vain, though I sold one regular ROCS song book. Continuing with caution, I went fairly early to bed. Sleep was better thanks to the careful application of earplugs.

On day three I experienced Sogball as a spectator. With the amount of carnage, it seemed an appropriate sport for a Roman-themed camp - more evidence for my psy-

chological trauma theory.

Day four saw me venture into the shower which supposedly had hot water now. It alternated between hot and cold in cycles. I was also slightly disturbed by the wasp buzzing around me in the cubicle, however, my shower stall neighbour informed me it was a harmless native wasp.

That day I witnessed Presidents' PJs for the first time. Not satisfied with just inflicting pain and suffering on oneself by attending camp, the IV community focuses on a few select individuals and devises ingenious forms of subjugation to be performed on office bearers and their delegates. While a past president myself and therefore a contender for this event, my multitude of disorders and syndromes prevent me from participating in such activities. I would end up with broken bones, exacerbated neck problems, diarrhoea and a rash.

After evening rehearsal I witnessed a sculling event for the first time in my life. I cheered on ROCS and other Melbourne teams as befitting a loyal Melbourne chorister. I admit to being impressed by the prowess of Harry Goh and a few others in this sport, but was slightly bemused by it all as the evening wore on. These things must be more enjoyable when one takes part in the drinking.

Somewhat less sleep by this time, but it was Revue day. I had a few items planned, then, over the course of the day, Remko and I worked on our *mater fac*-ers lyrics based on a movement of the *Stabat Mater* for a new item. Whilst recruiting, we collaborated with Rod to flesh out further lyrics.

Excitement mounted. Revue night was something I could really appreciate.

That evening we enjoyed a variety of acts. Michael Winikoff's piano medleys were as entertaining as ever. I heard the infamous Acts of the Choristers and MUFs. Plus I got to inflict my rounds on the audience. The *mater fac*-er act didn't come across well enough due to our lack of diction - oh well, maybe I'll put the lyrics up on my PIV web-page.

The Revue was followed by the auction of leftovers, of which I happily enjoyed a nice large serve of dairy-free vanilla icecream for a dollar.

I think it was that night that I was awoken by something so reverberant that even my fairly effective earplugs couldn't block it out. By some freak circumstance, I think one of the cupboards in the dorm was acting as a very effective soundbox for the loudest snorer. The entire dorm reverberated! There was no point sleeping at this point. So what

did I do? Being fascinated by sounds and a home-recording buff, I pulled out my minidisc recorder and recorded it! I'm sure it'll come in handy for something.

Then it was time to leave camp. I helped with the clean-up to the limits of my ability to make up for getting out of the meal roster on medical grounds. Returning pillows to their rightful places was my specialty.

Rehearsals continued at UWA for the remainder of the week. During our breaks I took trips down memory lane, seeing what had changed since my undergraduate days here. All the shops had moved to the Guild area. I found some treasures in the second hand bookshop. I visited the street where I had lived for a couple of years and where we had planted a small gum tree in the front yard. It's still there, taller than the house and almost as wide.

Then came Mandurah. We were told that no toilet breaks were permitted. Those of us who are relatively compliant but have weaker bladders were a little nonplussed and formed great queues outside the half-dozen loos before rehearsal started. We were told to use breath fresheners. We all became self-conscious about our various odours. I worried about not having a good supply of parsley at hand, since I can't use breath fresheners. I settled for chocolate and hoped for the best - who can possibly complain about smelling like chocolate?

Dress rehearsal itself proved to be a trial. Standing for several hours is never comfortable, especially if one has circulation problems in the legs - a side effect of my last conference trip to the USA. I suffered in silence as I watched the fidgeting, chattering and wiggling of vast numbers of over-caffeinated choristers awaiting our rising curtain. The trick taught to me by my singing teacher and used by the guards of Buckingham Palace helped me to some extent but not completely.

The performance itself went well enough, and was received enthusiastically by the audience.

We all had a new lease of life on the bus trip home, as we sang pub songs. *Gaudete* lasted a long time with many contributors, and later *Bestiality's Best* was sung with many verses, including many based on fantasy creatures. I have to admit I got into the spirit of this, enjoying the challenge of inventing new verses. But all efforts paled compared to those of Leanne Veitch whose repertoire of the graphic and whose uninhibited contributions took some getting used to. Apparently the bus-driver said it was the best thing he'd heard in a long time. As a nice contrast, we

THE NOT SO YOUNG AND THE STILL RESTLESS

(Continued from page 9)

sang *Ave Verum Corpus* immediately after. At Rosie O'Grady's we were able to dance the night away to eighties hits. I was wondering why everyone was dancing to music of my vintage. I suppose there are a lot of thirty-something choristers in AICSA.

The next day was the Armadale outdoor concert. Beforehand I was introduced to the game of Bartok, a very beginner-unfriendly game, though I like the idea of adding new rules each time. Then it was out into the very hot sun to perform before a small local audience including my mum and her friends. Once again the audience greatly appreciated our efforts, resulting in a reprise of *O, Fortuna!* as encore. Then it was all over. We sang our *Laudate* and I handed back my music. After an extra day with my parents I was due to return to work at RMIT.

Someone said that each person finds

what they are looking for at IV. I explained to my parents that some people go to IV to have sex, some go to get drunk, some go to play cards, some for the music - or a combination of those. I thought about what I got out of IV. Definitely the music, but I also really enjoyed both watching and participating in the Revue and singing on the bus. So I figured out what others have known all along. I'm



Ah, yes, Mum. People go to IV in order to... get plenty of fresh air! Oh... and then, sometimes we do face-painting! (Anonymous choristers getting into the spirit of things, and Mark Tearle looking desperately unhappy and harassed.)

ashamed to say I'm just a show-off needing an audience. Will I be at the next IV? You bet!

THE LIFE OF A SOPRANO: PART ONE

by Amanda Muller

Okay, that's it. I've had enough. I'm just walking along the street with my cello case and the fingers are already pointing. How do I explain it?

I mean, since the television interfered, I have had a lot of difficulty keeping my friends. I have had a lot of difficulty making my point clear - people run away before I finish the sentence, right about the time the word 'but' is about to escape my mouth.

Until that moment I had been playing music in my head, humming away as I walked. People have told me that I am so good at playing music in my head because its emptiness gives great acoustics for the notes to echo around in. And they'd be right - I do like to keep my mind clear and they do say that

the brain is a powerful organ.

But coming back to the main point, it really does bug me. I am not the mafia here. I try to tell them that I am a soprano, but not the type on that television show. People just don't hang around long enough to let me finish.

And the only reason I am walking around the place with a cello case is because I can't put it down anywhere. I have locked myself out of my house again and I don't how I get inside. You know what they say about sopranos: they can never find the right key, nor do they know when to come in.

This week has been pretty hard. My boyfriend has dumped me for reasons that are beyond me. He reckons he wants to become

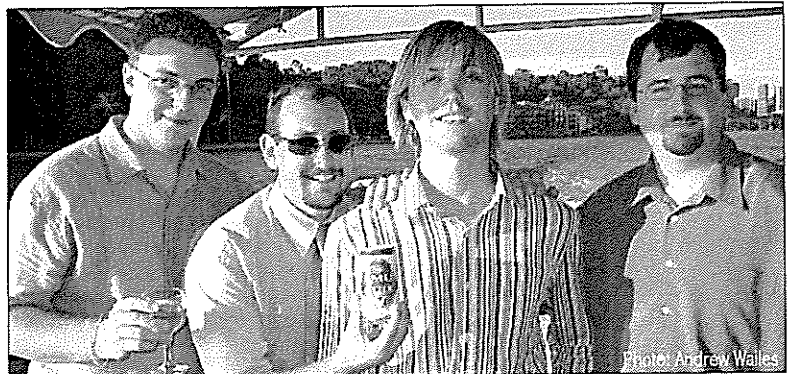
a mechanic, and mumbles that he can't put up with my singing anymore and that a car can be tuned. What a strange thing to say!

Back to my current situation. Haven't people ever seen someone singing for money before? I tell them that I am really an entertainer and that I sometimes do get an appreciative audience. The bastards: they still don't give me that forty cents for a phone call to the locksmiths. No money gets put in the cello case.

Ah, the troubles of being a soprano. It makes you feel like breaking a glass or two! It makes you want to learn how to sight-read and become an alto.



Two examples of the "other" sort of soprano, Shiv and Phoebe, exchange a traditional soprano greeting.



Brad, Joel, Adam and Karl looking relaxed on the night of the PIV Academic Dinner.

LEARNING YOUR MUSIC

by Mod S. Tee, who is a tenor

When I originally put this article in SCUM, the readers were immensely grateful, and Foetus has commented on many occasions how much my advice has immeasurably improved the standard of singing in the choir. Since the other choirs are disadvantaged in not even getting the benefit of one decent singer (me!), at least this should go some way to helping you have a chance of singing your music.

Members of the many choirs with which I have sung often come up to me and comment on what a brilliant singer I am, and ask if I have any tips to help them become just like me. While this can occasionally be just a tiny bit embarrassing for someone with my modesty, I recognize that if everyone else in my choir could learn even a tiny bit from me then the choir would be able to achieve new levels of quality. So, after much thought, I have decided to put together a few suggestions that most of you may find a great deal of use.

Obviously there is so much excellent advice I have to offer that I won't be able to fit it into one column. For this reason, I will stick to the various aspects of learning your music this issue, and leave the technical aspects of singing to another day.

When we start rehearsing a piece, it is worth having a listen to a CD of the piece at least once. There will usually be a few recordings available (some even performed by your choir – meaning you will sing it exactly the way that your conductor wants it sung), and if you're poor starving scum of the earth (read 'student') then someone should be able to lend you a copy for a week or two – just ask one of the really old-looking people around the place.

Once you have a copy of the CD, listen to it few times with the music in front of you, so that you can see where it is going. This is more to give you a sense of it, rather than to know exactly how it is going to sound, because you can be sure that your conductor will have his own little nuances that he will want to put into the work, and we may even be working off a slightly different edition than what's on your CD – I had a bit of difficulty singing the Haydn *Creation* as my CD (the Robert Shaw version) had completely different words to those in the Novello score.

Once you have a sense of where the piece is going, there are three things to learn – words (including pronunciation), rhythm, and notes. Word pronunciation can be a bit of a challenge if the work is in another language. Even if it is in Latin, don't

think that because you have sung in Latin before it will be straightforward – your conductor can always be relied upon to randomly flit between Church, Italian, Swahili or Germanic Latin to ensure that the pronunciations of *excelsis*, *agnus*, and *kyrie* never feel entirely natural. And then there's French, German, Russian and African. Your conductor will always run through how he wants the pronunciation at an early rehearsal – please write it down and learn it, so that they don't have to keep going back and repeating it (and wasting time for the more talented members of the choir like myself). And if you can get a chance to go through the words once during the day before rehearsal, you'll be amazed at how much easier it will feel.

Rhythm – if you need to write some counting marks in your music, go ahead. We (the good people) won't think too much less of you, and it will save you from making a lot of embarrassing mistakes. And yes, it is OK to work through it slowly at home and then speed up. As one of my conductors is fond of saying, "sing [a tricky bit] 3 days each morning and evening when you're brushing your teeth". Public transport is also a great opportunity to get the rhythms right.

Finally, getting the notes right is a fairly important part of making the music sound good. Listen to the part a few times in rehearsal, and then go for it, confidently – it is better to sing confidently and know for sure that you are wrong (or right), than to sing conservatively and leave it in doubt. (Obviously, this applies a tiny bit less if it is the night of the concert). If you're getting a part wrong, listen carefully to the people around you – if they seem to be getting it wrong too, ask your conductor to go through your part. If you're shy, point out the problem to someone else in your section, though try to pick someone nice – it can be embarrassing when someone announces, "Foetus, can we go through the tenor line again, as stupid dickheads like Elfing *still* can't get it right".

If you're having continuing difficulties, and you continually find you're becoming a drag on the good singers in the choir, try and go through the part at home. If you have a piano or keyboard, great. You can listen to the piece on CD, and sing along. There are also some great websites (listed at the end of this article) that have converted the various voice parts to midi, so you can listen to the music on

your computer, with your part much louder than the other parts (or on its own).

A few other little tricks (and I'm not pretending I invented them) to help you learn your music:

- Put a marking to the left of the stave to make it obvious which stave of the score your voice part is singing on.
- Put the first few notes/words of the next page onto the end of the previous stave – that way you won't turn over, and forget what you just sang.
- Make sure you mark a warning at the end of pages where the next entry is at the top of the next page.
- Circle tricky bits – it won't make them any easier, but at least you'll remember to concentrate.
- Listen when the conductor is going through the other parts – composers are by nature lazy and are likely to have used the same words, rhythms and notes in more than one voice part.

Good luck with absorbing all this useful information, and putting it to action each time you are required to learn a piece. It isn't easy, but with work (and, I admit, a huge amount of work in some cases), I believe that even the Elfings of the choir can sing the right notes in the right place, accompanied by the right words.

Useful online resources:

<http://www.cyberbass.com/>
<http://www.channel1.com/users/gsilvis/>
<http://www.choralnet.org/>
<http://www.cpd.org/>
<http://www.classicalarchives.com>
<http://www.gprep.org/classical>

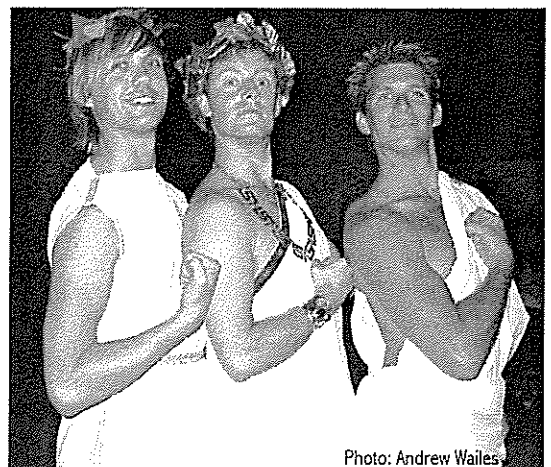
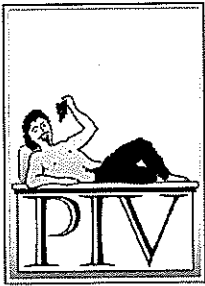


Photo: Andrew Wailes

Ah, yes, modesty. Such a common trait among tenors. Adam, Andrew and Dave posing at the PIV toga party.

PERTH IV 2004

The ringmaster himself, Joel Mendelson, picks up the pieces and revisits an extravaganza



Sitting here writing this report it is very hard to believe that PIV is over. After two years of very hard work from a great number of people Perth Intersvarsity Choral Festival is complete – and it is time to hand over the baton to

Melbourne 2005. Rather than writing one huge report to cover every aspect of PIV I thought it might be best to submit a few reports to the next couple of Eratos. That being the case, this article will concentrate primarily upon very much an overview of what PIV was all about, with the next eraticles going into more depth about the organisation, music, financial matters and the like.

On the 6th of Feb, on a lovely hot Perth day 200 or so choristers descended upon the Ern Halliday Campsite to begin two weeks of intense rehearsals, passionate socialising and a significant period of sleep depravation – PIV had officially begun.

Now, I hope a lot of fresher members of AICSA choirs are reading this article, and it is not fair to them to go ahead and tell them about an IV given that they probably have zero idea of what an IV is (an Intersvarsity Choral Festival) – let alone know why they should be interested in reading about one! So, here is what AICSA has to say about IV...

"Every year choristers from around Australia (and on occasion returning from overseas) come together in one of the capital cities for the long-awaited two weeks of the IVCF, most commonly referred to fondly as 'IV'.

Over a day or two some 100-200 choristers descend on the city by bike, plane, train, boat, van and car and head straight to the camp. The camp lasts for the first week of the festival and involves day-long rehearsals bringing everyone rapidly up to date with the music for the concerts in the second week. Alongside the rehearsal schedule come the social activities such as the Presidents' Pyjamas, The Revue, Sculling, pub nights and the Annual Sog-Ball Match.

When camp is over the IV moves to the city, pushing the billeting capacity of the local choirs to the limit. The second week of IV sees more rehearsals, and also the major concerts of the festival - often involving the local state orchestra and accomplished soloists. The social activities in the second week include the Academic Dinner, the Post-

concert parties (PCP's) and the Recovery Barbecue. At the dinner speeches are made and the trophies for the Sculling (and other events) are presented. At the Recovery Barbecue people say their goodbyes until the next time and head back off home.

Being part of an IVCF is generally held to be a fantastic experience to be repeated time and time again, indeed there are many participants in IV's who are no longer attending their local choir but who still return once a year to be part of the AICSA community."

There you go... that is the format of an IVCF. So what was so special about Perth IV?

The Camp

In our humble opinion, camp was a roaring success. With the help of terrific Perth summer, a great campsite situated directly on the beach, lots of free time and the inclusion of a cappuccino machine and bar – what could go wrong? Rather than give a synopsis of every day (that's the next report) I would like to draw your memories back to a few memorable events of the camp. Now, don't get me wrong the whole camp was indeed a memorable experience and we need to thank the IV committee (especially camp officer Scotty and Jodes and Shiv, our PJ Team), the caterers, Conrad and Darby our bar staff and DJ Ruza for making it so special – but there are a few things which stick out in my mind....

The Relaxed Free Night with Films

Who could have predicted that a night where we had planned free time and the playing of a few kitsch Roman films could have taken on such a cult status? I mean really, how can the screening of such a tame title as *Caligula* make such an impact? When selecting movies under 'Roman / Classic' in a local video store it had never crossed our minds that we may be showing perhaps the most bizarre and course film ever made! With the help of *Penthouse*, a movie about a callus Roman emperor turned into a scantily clad Roman orgiastic visual feast including members of Animal, Vegetable and Mineral classes. Indeed, when singing *Laudate* – well raising my fists to the air will forever take on a new meaning. Sorry freshers, due to the widely published nature of this magazine I cannot elaborate further, just ask someone who was at the IV...

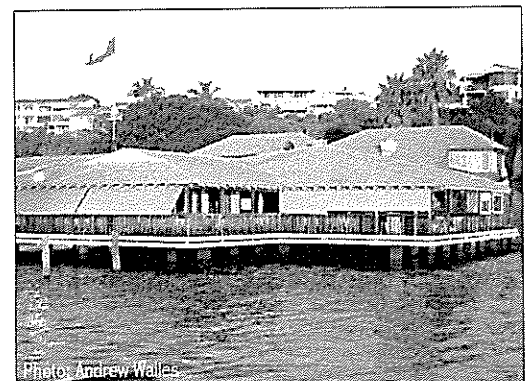
The Revue

IV men dressing in drag for a bit of a laugh is by no means a new phenomenon within the Intersvarsity movement – but somehow I think PIV managed to set a new standard in this field. Adam 'Saba-boy' Birch managed to reach down deep into his creative soul, really deep down and come up with a character, no an *identity* of a megastar known to the greater world as Ms Connie Lingus. As she entered the stadium on revue night, exiting her private limousine, draped in fine furs not one eye in the venue was not focused on her every movement, her style, her grace, her 'is that really Adam?' quality. The night that was to follow was just a camp (!) revue yes, but the host – now *she* was 'special'.

There were obviously other memorable occasions at camp, which will be covered in later reports, but special mention must go to Dean Economou who suffered some major knee injuries at the mercy of the sogball. For the first time since the mid 1990s an ambulance graced an IV campsite and whisked Dean away into the night. In all seriousness though – on behalf of everyone at PIV we wish you a speedy recovery ready to get your revenge on the 'sog' in the future.



Choristers enjoy the cruise across the Swan river to the Academic Dinner.



The Red Herring, venue for the dinner, seen from the ferry as it arrived at the restaurant's private jetty.



AICSA Executives: the old and the y— er, new. Ahem. Peter "Chicken" Campbell, Bradley "Punk" Dean, Andrew "Foetus" Wailes, Tim "Poser" Dunstone, Jonny "Sporrin" Webb and Joel "FIG JAM" Mendelson.



More suave scenes from the Academic Dinner: Emily, the AUCS president; JJ, the MonUCS veteran; and Gus, the MUCS loudmouth.

Leaving the campsite for the moment, we now step into the week in Perth. This included a great academic dinner, terrific post concert parties – but most of all two major sell out concerts. The next PIV ERarticle will go into the details of the social events – but why not give the punters what they want. Ladies, Gentlemen, Male Altos and Basses I proudly present...

The IV Concerts

Concert One – 'O Fortuna'. Mandurah Performing Arts Centre 14/2/04, conductor: Andrew Wailes

When designing our first concert we knew that we would have to go out of our way to make it special. First, Perth is a tough gig, a small city with lots of choirs and only a finite audience. So, we took the next step, left Perth and headed south to the wonderful Mandurah Performing Arts Centre – a sensational building of glass situated literally on the water. We were lucky enough to be joined by local 'A' grade brass champions Midland Brick Brass in performing well known choral and brass works, including *O Fortuna* from Orff's famous *Carmina Burana*, Verdi's *Anvil Chorus* from *Il Travatore*, Handel's *Zadok the Priest*, Parry's *Jerusalem* and a smattering of other choral and brass favourites.

Unfortunately, due to its semi-rural nature and other performances of the Perth International Arts festival also occurring that night we did not manage to get a formal review in any of the major newspapers, but upon speaking to a few of the 700 or so in the audience the favourite moments included the harmonic singing in *Past Life Melodies*, the pomp and

circumstance of *Jerusalem*, the 'out there' singing of *Chindia* and of course, the sheer volume and passion of the encore and title work *O Fortuna*. Speaking as a chorister, singing these, and other terrific works, in mixed formation, with a sell out audience and with a brass band is not an experience I will readily forget. Thanks go to conductor Andrew 'F' Wailes for preparing us so well and laying on the charm for the blue rinse-set audience, Bill McAlister, MD of the Midland Brick Brass, the band themselves, Rod Scanlan for his amazing backstage wizardry and Rod Reynolds for his recording of this terrific concert.

Concert Two - Antonin Dvořák's *Stabat Mater* with the Prague Chamber Orchestra. Perth Concert Hall 21/2/04, conductor: Graham Abbott.

Wow. What a concert. The final movement of this performance is what defined the IV for me. Taking a step back, to be invited by the Perth International Arts Festival to perform in their flagship concert with an internationally acclaimed orchestra was simply amazing. From the moment we were approached by festival director Lindy Hume we knew that this concert would be a night to remember. From the very first rehearsal at camp this piece clicked with the choir, and on performance night this shone through.

The reviews in the paper (included in this ERATO) speak for themselves in terms of the concert standard, but from a personal point of view, standing on stage singing the final movement of this wonderful work, especially the a capella '*quando corpus*' without one note misplaced by the entire chorus, they are

moments which will remain special to me forever. Speaking to other PIVers who have listened to this on the radio broadcast, this moment still sends shivers up their spines. I will elaborate as to the mechanics of this concert in future articles, but for now it is the time to thank the Perth International Arts Festival for our inclusion in this program, Andrew Wailes for preparing us to such a high standard with maximum time off, and of course Mr Graham Abbott – our exuberant conductor who called this "one of the most exciting, and certainly one of the easiest gigs I have ever done."

So PIV was a resounding success. We hope that everyone who came along had an absolute blast singing in two fantastic concerts, socializing, playing sogball and overall becoming an integral part of the IV tradition. For those who are interested the CD of the first concert (and most probably the second) will be available soon, as will the photos, so please keep listening for announcements in your respective choirs and on choral-announce for more details.

I would like to thank everyone who was involved in the whole IV, my fantabulous committee, Andrew Wailes, Rod Scanlan, Rod Reynolds, our Bar staff, everyone, but most importantly our participants. It is the people who make it truly a festival which will remain in our memories long after 2004 is behind us. I wish you all the best for the 2004 choral year and look forward to reminiscing with you at MIV, Easterfest and in future editions of Erato!

MELBOURNE IV 2005

by Sarah Chan: convenor, conductor, and proof of intelligent life in the soprano section

The Melbourne IV Committee are pleased to announce some important developments in planning for the 56th IVCF in 2005.

Festival dates and registration information

The dates for the festival have been confirmed, being Friday 21 January to Sunday 6 February 2005. Book your holidays now!

We have already had a great deal of interest in registering for Melbourne IV. Registration for MIV will officially open at Easterfest, but if you would like to indicate your interest ahead of time, we're always happy to hear from you! Email the Convenor or Secretary (see below for contact details) and we will make sure to keep you updated with the latest news on registration.

Camp

The campsite has been confirmed and booked, and we are excited to announce that the camp for MIV2005 will be at Rawson Village, high in the hills of the beautiful Gippsland region. Camp will run from Saturday 22 January to Thursday 27 January.

Rawson Village offers excellent facilities for rehearsal and social activities, and we are particularly pleased to be able to offer registrants a choice of accommodation styles, from group dormitories to private double rooms and luxury individual motel rooms. The demand for the latter is already predicted to be high, so register early to have the best chance of securing your choice!

Concerts

Melbourne IV 2005 will feature two concerts, the first on Saturday 29 January and the second on Saturday 5 February. In keeping with

IV tradition, the programme will comprise a major orchestral concert and a concert of a cappella and chamber choral music, giving participants the chance for a varied and stimulating musical experience. Venues for both concerts have been booked, and the festival choir will have the chance to perform in some of Melbourne's grandest and most beautiful concert spaces, including the Melbourne Town Hall.

We are also very pleased to have now obtained corporate sponsorship for the major orchestral concert. This will give the festival choir the opportunity to work with a full-scale orchestra in presenting a professional-level symphonic/choral concert, as well as ensuring greater financial security for the festival.

For those who are itching to know what will be on the programme at MIV, further details of the concerts will be announced at Easterfest, so be there to find out!

Social

The highlight of the social events in the second week is sure to be the Academic Dinner, scheduled for Tuesday 1 February. This glamorous event will be held at Atlantic South Wharf on the banks of the Yarra River, a venue which some of you will remember from the very successful Melbourne Choral Ball at Cherubfest 2002.

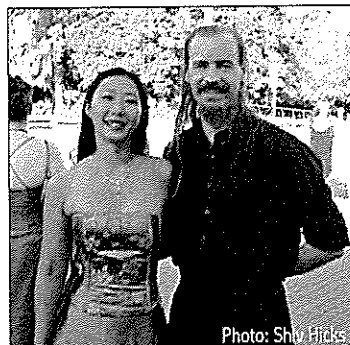
There are also plenty of other social activities planned for both camp and the second week.

Other news

Since the publication of the last Erato, we have welcomed a number of new members to the committee to fulfil the roles of Transport and Billeting Officer and General Assistants, and to replace our ex-Fundraising Officer (Kate Gondwana) who is going overseas and will be greatly missed. For a complete committee list, see below.

The major event on the MIV planning calendar at present is "Life, the uMIVerse and Everything", our Easter microfest, which will probably be occurring as you read this! We are very pleased to be hosting the Post-IV Party for such a great IV as Perth, and would like to take this opportunity to congratulate the PIV committee on presenting an excellent festival!

Finally, in 2004, we look forward to working again with MUCS, MonUCS and ROCS to build membership and solidify close ties between the choirs, through social events and particularly the planned Christmas concert, which will once again feature the combined efforts of all three choirs. These will all contribute to the IV spirit in



Sarah and Donald all glammed up for the Perth IV dinner.

Photo: Shw Hicks

Melbourne, as we begin the countdown to what is sure to be an outstanding and memorable festival - Melbourne IV 2005.

For more information...

Our website is frequently updated with the latest news on Melbourne IV, so be sure to visit often to keep up with what's happening!

MIV '05 — The Logo



56th Intervarsity
Choral Festival
MELBOURNE 2005

MIV '05 — The Team

Convenor: Sarah Chan
Secretary: Catherine Burke
Treasurer: Rohan Wilksch
Camp Officer: Hamish Taylor
Concert Manager: Heloise Forbes
Fundraising Officer: Leanne Veitch
Librarian: Kim Asher
Publicity Officer: Anh-Dao Vlachos
Social Secretary: JJ Edmondson
Transport & Billeting Officer: Tam Paravicini
General Assistants: Philip Legge, Steve Kambouris
Transport & Billeting Assistant: Amanda Dunning
Library Assistant: Gemma Karpathiou
Fundraising Assistant: Emma Morgan

MIV '05 — The Goss

Email: convenor@miv.aicsa.org.au

OR committee@miv.aicsa.org.au

Postal: PO Box 169
Flemington VIC 3031

Website: www.miv.aicsa.org.au

THE ACTS OF THE CHORISTERS

Book LVIII – 55th Intervarsity Choral Festival, Perth, 6-22 February 2004

by Jeff Christensen

I. AND it did come to pass in those days that the whole people of Intervarsity were gathered once more in the city of Perth, west of the Desert and east of the Sea: for Joel the son of Mendelson had summoned them. ²Many there were who gathered in the station of Whitfords far north of the city, at the instruction of Jocelyn the daughter of Kuan; and Emily the daughter of Edwards came thither to be with them. ³Karl who is named Aloritias took them in an omnibus unto the camp of Ern Halliday which is upon the shores of the Sea, and whither some had been aforetime; and they manifested them before the Council of Intervarsity before they took them forth unto a distant shed.

4. THE son of Mendelson spake before them, bidding them welcome who had crossed the Desert upon the airs of heaven. ⁵He spake that the most tedious of the proclamations should not be made until the morrow, but Andrew the son of Wailes spoke after him.

6. SPOKE the son of Wailes in mysteries: for he spoke of men who drank and drank, yet the bottles of their drinking were always full; and he bade them drink yet more, though for all their drinking they were made the more dry. ⁷They sang before him, and he sought to teach unto them the ancient language of the Russians in an hymn.

8. THEY ceased their singing, and the son of Mendelson spake unto them again; he brought forth Scott the son of Membry, the Officer of the Camp, who spake also unto them. ⁹When they took dinner Margrethe the daughter of Mærsk-Møller was summoned for a jest, and the bowls of the soup which was set before them were asked of them again, that the dessert might be in them.

10. AND at half an hour after the ninth hour there came to pass the Revel of Ancient Times. ¹¹In the distant shed were gathered many clad in the manner of antiquity: as slaves and Senators, centurions and serpent-haired women; some were clad in sheets wound cunningly around them, but the sheets of some were wound with less cunning, that their winding was unwound before its time. ¹²And there was musick, though few danced; a spa, and many in it who sang; but as the midnight hour drew nigh I took my rest.

HERE ENDETH THE ACCOUNT OF THE FIRST DAY.

II. AT half an hour after the sixth hour the emissaries of the Great Council came to arouse

them; and many bewailed the coldness of the showers, for it seemed in that time that they were heated by no human agency but only by the rays of the infant Sun. ²They took breakfast, and cards were played among men in violence; Siobhan the wife of Hicks in ceasing from her game cast a paper at the head of Karen the daughter of Williams; and many there were under the Sun who followed her, and David the son of Gibson had the victory.

3. THEY sang in the distant shed: the son of Wailes was before them, and bade the lowest daughters of Men sing as if they were ironing, and the highest daughters of Men to cease their straining at heights which could only elude them. ⁴They sang a song of firemen to Mary; yet by a miswriting their books of musick gave some of them to sing of the prophylactic of God.

5. THEY ceased for a time, and the son of Mendelson named the names unto them of those who would intercede for them unto the Council in their need; and he bade those but new to the Intervarsity to fear none in their questionings, for its ways are strange and dark to the neophyte. ⁶The son of Wailes named all those several musicks which they would sing, in their places; and they sang again. ⁷For the amelioration of their songs of the bush he bade them each touch them who stood before them, and bring them down gradually.

8. THEY took lunch, and when their meal was ended the place thereof was filled with the noise of commerce: for there were many things vended by the several choirs and by some others trading for themselves. ⁹They sang again, a song both swift and strange; and the son of Wailes told the tale of the confusion wrought upon a choir of Queensland by the "organic MUF" which he desired. ¹⁰And he promised unto them that he would abbreviate the rehearsals which were to come, if they came punctually unto them; and they went forth unto the shores of the Sea, and swam therein. ¹¹A ball was cast among them, and seaweed also, to the terror of some.

12. THEY took dinner, and sang again: the son of Wailes spoke unto the daughters of Men, that they oped not their mouths unto him; and he confess'd that he himself oped not his mouth so much as he had ought; though many averred that he oped it more than they might desire. ¹³For the musick of firemen he divided the choir in this wise: those who had gone to the shores of the Sea, and swam thither, and whose heads had

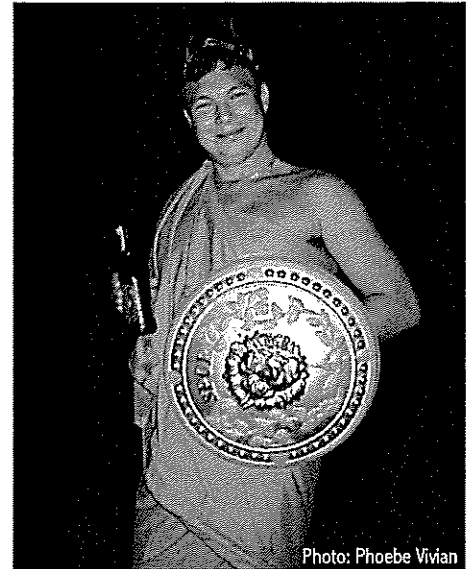


Photo: Phoebe Vivian

The SUMS Gladiator (Allan): just like the Russell Crowe one, but with a skerrick of musical ability and less tigers.

twice descended wholly beneath the waters, and who had by unguents screened themselves from the rays of the Sun: these were the second choir until his mind was changed.

14. WHEN their singing was ended and the showing of films was foreshadowed, Adrian the son of Corston danced with Louise the daughter of Tunbridge in a manner taught to him in foreign lands.

15. AND they watched a film of ancient rogueries and wretched doings in the time of Gaius Caesar and his horse. ¹⁶When he by his own guards was slain after the midnight hour, many who had watched had gone forth from thence but yet sat in the spa; but I took my rest.

HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

but it is said that some in drunkenness confused invitation and declination in a manner to bring the heavy wrath of the Law upon the Festival

III. AND they were aroused at the seventh hour: by reason of the revels of the previous night the distant shed was filled with disorder, and the son of Mendelson asked generally for assistance to remedy it. ²He enjoined them to moderate their conduct and be mindful of interdictions, lest the minions of the Law be summoned unto them. ³They sang a song of Fortune at the wishes of the son of Wailes, and took lunch at the twelfth hour. ⁴In the taking up of the plates of the meal David the Young suffered some food to remain upon his

THE ACTS OF THE CHORISTERS

plate, and Mark the son of Egelstaff would not take it from him before it was wholly expunged, and reproved him sorely.

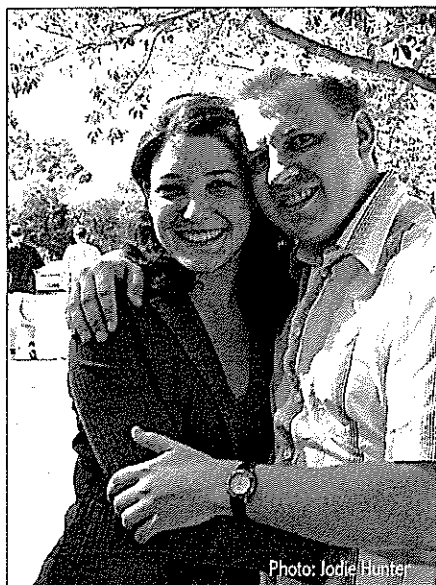


Photo: Jodie Hunter

Emma and Lukey at the recovery barbeque.



Photo: Shiv Hicks

PUCS president Kristen suffering from a serious attack of photophobia.

5. WHEN they resumed their singing they sang once more the strange and primitive musick which is named the Melodies of a Past Life: the son of Wailes spoke of its creator dreaming of older women, and bade them all put off their shoes that they might be the closer to the Earth. ⁶He demonstrated to them the singing of overtones, that they might sing them for themselves; and a sound as of the weeping of an infant was heard. ⁷They scattered unto the walls of the shed to try this new thing for themselves; and they wondered at themselves who found in this an ability thitherto unknown.

8. THEY sang again a song of sorrowing for Mary beholding the death of her Son by carpentry, and the son of Corston being much fatigued took rest, but they were many about him who photographed him thus. ⁹He woke, went forth, and photographed likewise Sarah the daughter of Cole, and thus aroused her.

10 WHEN their singing was ended Barry

the son of Gration named the division of the teams for the match of Sog-ball into those on the one hand who approached their days in a Bacchanalian manner, regarding perils only when they were upon them, and the Joelian League (which was named for the son of Mendelson) who were the more prudent (and which league was perforce the smaller).

¹¹Within these leagues were the teams of Caligula and of ben-Hur, and that of Caligula had the victory; but in that victory the knees of Justin son of Presser and Dean the son of Economou took great hurt. ¹²The cries of the son of Economou in especial were loud in the land as he was taken forth unto an hospital, but it was said of the son of Gration that he lay not upon the point of death.

13. AND they took dinner, and sang again; when their singing was ended he who was named of old the Box of dogs proclaimed that the game named "Never, Never" should soon rise under his hand hard by. ¹⁴And once more the spa was filled with many, and Ingrid the daughter of Bean clad in triangles; at a time there were 19 who sat within the confines of the spa. ¹⁵At a time Sarah the daughter of Cole, Alice the daughter of Fraser and Anneliese the daughter of Spiteri-Staines with Damien of the Day encircled each the other with an hoop, the ropes being forbidden them; and Bron the son of Gondwana encircled the daughter of Fraser even to falling. ¹⁶Conrad the son of Canterford seized upon Margrethe the daughter of Mærsk-Møller and wrestled with her; who is the man who would not gladly undertake such seizure?

17. NADINE the daughter of McDonald was made the target of men's quoits, and several after her; he who is named the Box of dogs was so encircled twice, and at a time Melissa the daughter of Robins and Julie-Jane daughter of Edmondson were as the one target, but at the success of a man their common roundnesses kept the hoop from the ground. ¹⁸Damien of the Day bent women in the night: by his arts they were constrained to raise their arms before him, though they willed it not; but I took my rest.

HERE ENDETH THE ACCOUNT OF THE THIRD DAY.

IV. AND they were aroused again at the seventh hour of the morning: they took breakfast, and Jodes the Hunter trembled upon the heads of many with a mechanical spider.

²They sang again, but not so many as the son of Wailes desired; and he bade the rolls be taken, that all not then present be "knocked off". ³He bade all men scatter afar, that no like

voices be in proximity, and sing thus that they might think the more.

4. THE son of Mendelson spoke unto them, saying that Harry the son of Goh should come from afar to be among them at the time of the races of drinking; and the daughters of Men rejoiced at the news. ⁵They sang again: when they sang a song of sunset one error was so oft made that its latter perpetrators (Matthew of the Winefield and Heather the daughter of Calder) were caused to stand to manifest their guilt.

6. THE son of Wailes spoke of the concert which was to come in Mandurah by the Sea, whither the Festival had its whole profit; and the session of recording proposed for that afternoon, from which all infants would be irrevocably excluded.

7. MADELINE the daughter of McCreanor and Erin the daughter of Hobbs had a ball tether'd by a string to a post; they smote it with racquets and great violence, and sometimes themselves. ⁸The daughter of Calder strode upon the feet of the son of Corston while he lay upon the sward, and thus was she raised up.

9. AND I rose up from my chamber and went into a distant place: for a voice had summoned me, and a multitude had gone before me. ¹⁰I saw three clad in raiment of gold and seated against a ring of basketball: and they smiled upon those who stood about them.

11. AND I saw three blue thrones, and an expanse of blackness was beneath them; eight buckets also were filled with the fruit of the apple. ¹²Between the three thrones and the eight buckets were many glasses filled with yogurt and with honey; on an altar before the three golden ones were eight basins of water.

13. I HEARD the voice of the Sibyl, and behold! where the three golden ones had stood I saw all the Presidents of the Earth there gathered with their several servants, and their pyjamas before them; and the voice proclaimed that the son of Jove, born of a woman, must undergo great labours for the King of Mycenae, and that the Presidents of the Earth would be tested with a like testing.

14. I SAW an horde of the truest sons of Men summoned before the Presidents; like bulls of Bashan they trampled the pyjamas into the mire; and the Presidents took up their pyjamas, and were clad in them.

15. AND I saw the Presidents flowing with the yogurt and with the honey which their servants had set upon them: for the expanse of their coverage and for the creativity of their art merit was ascribed unto them.

16. THE voice of the oracle in black ques-

tioned them; many there were who leapt in their enthusiasm, and the trousers of Andrew the son of Wilkins fell from him.

17. I SAW Roger the son of Hicks enchanted in the shape of a lion: the Presidents pursued him and fell upon him, and took fur from him.

18. I SAW the Presidents kneeling before the buckets filled with fruit, and knelt down before them; by the touch of no hand they took this fruit, and gave it also unto their servants, who set it upon the altar where the three golden ones had stood.

19. AND the blackness beneath the three thrones was covered anew with vileness; and the multitude were given balloons of water. ²⁰The Presidents of the Earth slid through the vileness: I saw the men of MUCS roll one upon the other, to the agony of both, and Dominic the son of McKenna ridden as a steed; and I saw that which Phoebe the daughter of Vivian was too late to conceal, and those of SUMS who let blackness become as their cloak.

21. AND I heard the voice of the Sibyl, that the Presidents might be avenged upon the Oracle; but only the son of Wilkins in his wrath (but not his trousers) was avenged upon the Sibyl.

22. WHEN the race of the Presidents' Pyjamas was ended they took dinner, and after recorded certain of their musicks; to this end those who came late found the portals of the distant shed closed against them. ²³When their recordings were ended, and they had heard some of those things which they had set down, then there came to pass the races of drinking: in the midst of them were seen a group named "Sixteen of the best" as hath hitherto been written; though that group was not that of which word was previously written, and they bore no names. ²⁴The night went on

with many and strange drinkings, the defeats of the son of Goh, and the casting of jugs upon many heads; but I took my rest.

HERE ENDETH THE ACCOUNT OF THE FOURTH DAY.

V. THEY rose, and took breakfast: Adrian the son of Corston and Phoebe the daughter of Vivian spoke of the eggs of Christina of the Curtain, and Louise the daughter of Tunbridge remained yet in her raiment of the night. ²¹I came unto the distant shed, and I saw many laid upon the floor at the wish of the son of Wailes, and singing thus. ³Later they sang in a more common mode, and when they ceased it seemed that Laura the daughter of Sheridan was wholly without energy, and I bore her with the daughter of Cole unto Daniel the son of O'Connor, and set her upon him.

4. JOEL the son of Mendelson spoke the dread news that they must be gone from thence by the ninth hour of the morning, and that all things that they desired for the morrow they must not conceal in their great luggage, for these would be hidden from them all the day. ⁵They took lunch, and wrought their own hot-dogs; some set upon them the Mustard of Death or the Chilli Sauce of Considerable Discomfort. ⁶When the meal was ended many went forth to the Shores of the Sea, while others made ready those things which they would set forth in the Revue which was to come; and they sang again at the third hour. ⁷At a time they sang as if in the terror of a bogey-man; and the cry of an infant was heard from afar.

8. AND the son of Mendelson bade them on arriving in the University of the West to seek the great site of construction which lay therein, if they would find the place of their rehearsals. ⁹He spoke of their departure on

the morrow, and their time in the City; for a multitude of children would follow hard upon them. ¹⁰By the grace of Rodney the son of Reynolds they heard a new recording which had been made in the past days; the wailing of an infant was heard, but not from the recording.

11. BY cause of the lateness of the dinner the Revue was set back unto the eighth hour, and the son of Membry made proclamation of it while the son of Mendelson was afar; when the son of Mendelson he stood to make a like proclamation, and many mocked him. ¹²But at last the Revue took place, and many things did come to pass; but I name not them all, for they were very numerous. ¹³Some there were which were stopped by the beating of a gong before their time, to serve the ends either of justice or of mercy; but as the hour grew late I took my rest.

HERE ENDETH THE ACCOUNT OF THE FIFTH DAY

but it is said that when the Revue was ended the hall was filled with disorder, and that ice-cream was vended among men.

VI. AND they arose that morning to expunge from that place all the signs of their presence, for the realm was in that day to be given over once more unto children; and they went in their multitude once more unto the Station of Whitfords, thence to descend upon the City; and some there would be who would never look upon the Camp of Ern Halliday again.

HERE ENDETH THE ACCOUNT OF THE SIXTH DAY.

HERE ENDETH THE ACCOUNT OF THE 55TH INTERVARSITY CHORAL FESTIVAL CAMP.

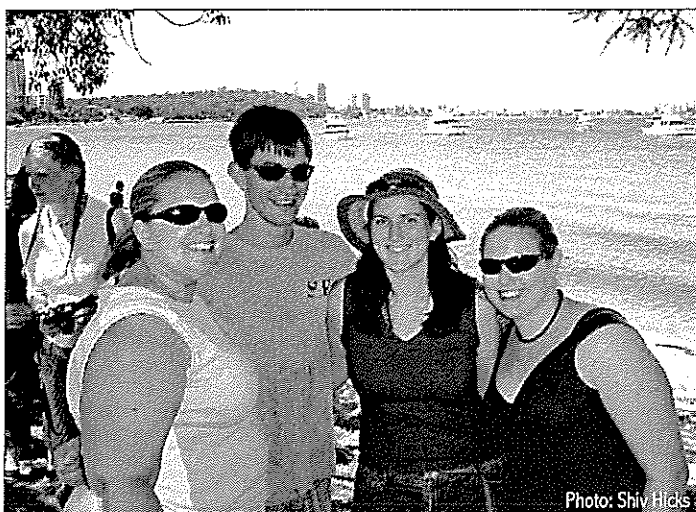


Photo: Shiv Hicks

PUCS freshers at the recovery barbeque.

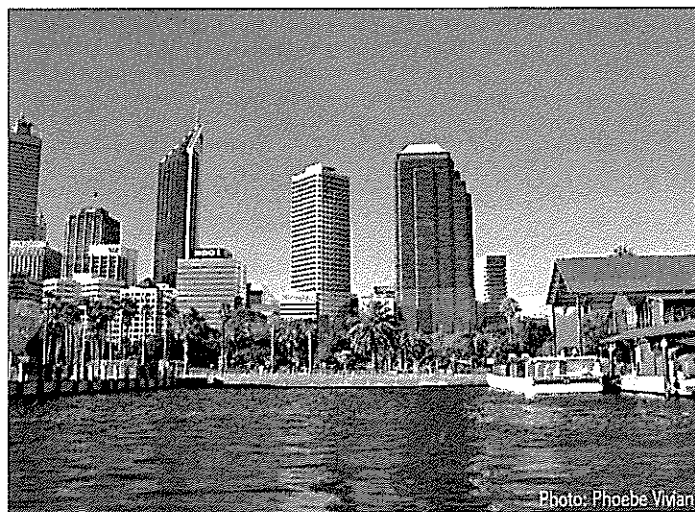


Photo: Phoebe Vivian

Beautiful Perth, as seen from Barrak Street Wharf.

AUCS

Adelaide University Choral Society
www.aucs.org.au

Established 1960

C/- Clubs' Association
Adelaide University
SA 5005

Contact: Emily 0413 380 699

Conductor: Peter Kelsall

Mascot: Audrey the Auk

Rehearsals: Wednesdays 7-9.30pm, Madley Rehearsal Space, Adelaide University

Next concert: Howells *Requiem*, Rutter *Requiem*
and other contemporary sacred music
8pm Saturday June 19, Christ Church, North Adelaide

President: Emily Heylen **Vice President:** Tom Byrt **Secretary:** Tim Dunstone **Treasurer:** Andrew Wilkins
Librarian: Heidi Holzknacht **Concert Manager:** Margit Apponyi **Social Secretaries:** Cassia Flashtig, Tonja Wright
Publicity: Phoebe Vivian **Fundraising:** Mark Egelstaff, Erin McKenzie-Christensen **Skwauc Editor:** Annalise Gehling **Website:** Michael Gehling **IPP:** Elsie Mann **Morals Officer:** Ed Watts **General members:** Jenny Larter, Jonathan Webb

A big hello to all AUCSAites – I hope all is well in choral-dom!

In the last edition, Elsie mentioned that we were preparing for our final concert of 2003 – 'Virgins Clothed In A Clean White Garment'. Well, that concert (a programme of Shaker music performed with viol accompaniment) has been and gone and we are already well into 2004!

AUCS's first endeavour for this year was a very successful series of concerts in the Adelaide Fringe. Named for the last concert of 2003, 'Virgins in a Clean White Garment', it was actually a very different event from its predecessor – in fact barely anything remained the same except for the inclusion of the title shaker song (and even that was missing a word)! AUCS sung their way through an eclectic mix of music – from song-book favourites to shaker songs, from pop tunes to Palestrina – and enjoyed every moment of it! Fringe concerts have proved popular and profitable for AUCS in the past, and this year was no exception – on this basis we hope to make appearances at the Fringe a regular occurrence (for a review, see

page 6).

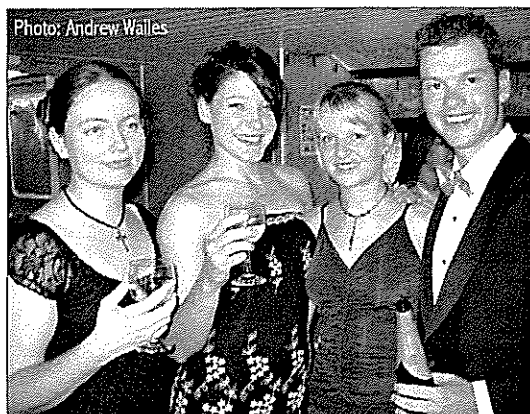
The first AUCS concert proper of the year will be a performance of the Howells *Requiem* and the Rutter *Requiem*, together with some contemporary English church music, conducted by Peter Kelsall. Rehearsals of these works began with the beginning of the semester, and it seems to be gearing up well for the concert on Saturday the 19th of June – come along if you're in town! We are still working on programming for the second half of the year, but as nothing is definite yet, keep your ears peeled and your eyes to the ground.

AUCS is also immensely excited by the prospect of a new rehearsal venue this year. We have managed to secure the newly refurbished Madley Dance Space in the Elder School of Music for our regular Wednesday night rehearsals, and are very excited to have access to such a lovely facility. The AUCS social calendar is also well underway, with regular coffee nights having been kicked off with the traditional introduction of the annual

intake of freshers to the beloved German Club, and plans for the pubcrawl floating around the committee email list.

2004 seems set to be a very enjoyable year for AUCS – please drop by a rehearsal or concert and say 'hi' if you're in the neighbourhood!

Emily Heylen



See what happens when you move away from Adelaide? You smile less. Erica demonstrates, left, with Emma, Alison and Tim at the Academic Dinner in Perth.

FUCS

Flinders University Choral Society
www.fucs.aicsa.org.au

Established 1965

C/- Clubs And Societies
GPO Box 2100
Adelaide SA 5001

Contact: Jenny 0411 383 876

Conductor: James Cowling

Mascot: Uvula Man

Rehearsals: Tuesdays 7-9.30pm, Religious Centre, Union Building
Flinders University

Next concert: 12th-16th Century music
Saturday May 8, Society of Friends Meeting House

President: Jenny Larter **Vice-President:** Toby Gajewski **Secretary:** Ange Randall **Treasurer:** Heather Calder **Librarian:** Greg Read
Concert Manager/Webmaster: Ange Randall **Social Secretary:** Melinda Salmon **Publicity:** Gail Browne
Fundraising Officers: Amanda Muller, Gail Browne **Chorus Editors:** Melinda Salmon, Ange Randall **Morals Officer:** Alice Morgan
IPP: Craig Turner **Clubs & Societies Delegate:** Brett Cranswick

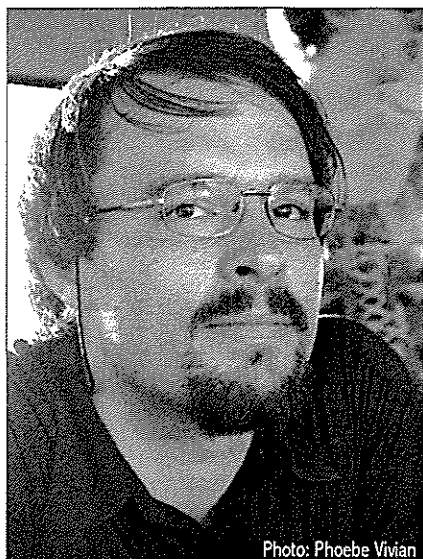


Photo: Phoebe Vivian

Oooh, a camera. Go on, take a photo. Ooo, boogy-woogy-woogy-woo. I'm *so* excited.
(Daniel O'Connor, veteran FUC, in Perth)

I can confidently say that FUCS is set for another interesting year in 2004.

Amongst the AICSA choirs, FUCS is not large but it more than makes up for size with the level of commitment its members show to all of the choir's activities. This was shown at the just passed Perth Intersivity at which we had at least 11 people registered who had sung concerts with FUCS in the last couple of years - this from a choir with a maximum of 20 singing in our Adelaide concerts.

Most pleasingly FUCS provided three IV freshers who look to have important contributions to make to FUCS and to the IV movement in the coming years.

Throughout 2003 we enjoyed an interesting course of events which included a conductor resigning, a president disappearing overseas, multiple committee resignations and disappearances followed by another conductor resigning at the end of the year. We know about EGMS!

Through it all, however, FUCS showed its

legendary strength of purpose and willingness to be accepting and fun. Particular thanks should be extended to our very able librarian, rehearsal accompanist and songbook compiler Cecilia who has sadly been lost to the (dreaded) teaching profession. Special thanks also to our treasurer Heather who has taken on the finances in a chaotic state and made sense of them.

Many thanks also to all of the people who remain loyal to the choir through thick and thin both on and off the committee. You know who you are and should be proud of yourselves for keeping the dream alive.

Big thanks also to Carl Billeter who took on the choir in his first conducting job at a difficult time and did a great job in getting us up to speed for our performance of Britten's *Rejoice in the Lamb* and for our joint performance of the Vivaldi *Gloria* with the Hills Choral Society. Best wishes to Carl for the future.

Mezzo Forte
FUCS member

MONUCS

Monash University Choral Society
www.monucs.aicsa.org.au

Established 1962

Building 10, Campus Centre
Monash University
VIC 3800

Contact: Trae 0407 559 217

Conductor: Trevor Jones

Mascot: Audrey the Auk

Rehearsals: Tuesdays 6.45pm, Religious Centre, Clayton Campus, Monash University

Next concert: *Carmina Burana*
Time & venue TBA

President: Trae Emery **Secretary:** Jarrah Moore **Treasurer:** Dannielle Sleep **Librarian:** Gemma Karpathiou **Concert Manager:** Chyrstal Pettiford **Social Secretary:** David Waddell **Publicity Officer:** Naomi Langdon **Fundraising Officer:** Erin Hempenstall
Assistant Librarian: Ashley Butler **Archivist:** Tim Long **General Assistants:** Sarah Chan, Amy Harrison, Moira Tucker

Since Canberra IV, MonUCS has changed committee and performed in two concerts.

The first of these, entitled 'Fantasia & Mythologia', was held in early October. The concept for this concert was the use of digital animation in conjunction with live choral music. A fitting venue for this innovative idea was the recently opened Australian Centre for the Moving Image at Melbourne's Federation Square. In the spectacular state-of-the-art main cinema, MonUCS staged two performances; one Friday night and another Sunday afternoon. Reviews from audience members were overwhelmingly positive. The unique format of the concert attracted many who would not normally attend live choral music events.

The digital animation for this unique concert was provided by Monash University



The happy folk of MonUCS, beaming during a rehearsal. Wow. *Seriously* happy folk!

MONUCS

(Continued from page 19)

Multimedia and Design students. The variety of styles and imagery used made an exciting visual experience to complement the varied and satisfying musical selection.

Works that were chosen for this concert by MonUCS' Conductor, Trevor Jones, gave rise to the title. The first half of the concert consisted of choral classics including Beethoven's *Choral Fantasia*. The second half was comprised entirely of Australian choral music and concluded with movements from Carl Vine's *Mythologia*.

There were many technical difficulties involved in this production, testing the patience of committee and choir alike. However these were overcome and the result was spectacular.

MonUCS would at this time like to recognise and congratulate its conductor, Trevor Jones, who played no small part in the success of this endeavour. Trevor's invaluable talent, musicality and sense of humour shone

out during these performances. In order to keep the choir in time with the animations, Trevor was hooked up with an earpiece through which he was hearing a recording of another choir singing the same piece at the same time as MonUCS (sometimes in a different key!). The difficulty of this task should not be underestimated and those close to the action were all in awe of Trevor's composure and professionalism under very trying circumstances.

MonUCS concluded 2003 with a small, but very successful, Gospel music concert and the traditional Christmas carolling at various venues. A Gospel music concert was a significant departure from MonUCS' usual repertoire. Still, members embraced with enthusiasm the pieces selected and many members came forward to be soloists for the performance.

In August 2003, lifetime membership was awarded to Toby Seidel before he left for an extended working holiday in Europe with

former MonUCS Social Secretary, Larissa Hammer. Toby had served in many MonUCS committee positions including president and so many terms as IPP that he joked he should be called the Perpetual Immediate Past President.

Also departing our shores, for the second time in recent memory, are Kate, Bron and Adele Gondwana. Bron is on secondment to the US of A and MonUCS wishes them all the best as they settle in Stateside.

MonUCS is now looking forward to a year designed to increase membership, participation and interaction with MUCS and ROCS, in the lead up to MIV in 2005. Further details will be available on our brand spanking new web site (www.monucs.aicsa.org.au). We are kicking off 2004 with a production of *Carmina Burana* in May. Any AICSA bods floating around Melbourne are invited to join us in rehearsals for this amazing piece, or better still contact us for tickets to the concert.

Trae Emery

MUCS

Melbourne University Choral Society
www.mucs.aicsa.org.au

Established 1939

Box 51, Union House
University of Melbourne
VIC 3010

Contact: Kirsten 0401 040 040

Conductor: Andrew Wailes
Assistant Conductor: Sarah Chan

Rehearsals: Wednesdays 6.45-9.30pm, West Hall, St. Mary's College,
University of Melbourne

Next concert: Ravel *Daphne and Chloe*, Vine *Choral Symphony* and more
Combined with VCA symphony orchestra and dancers
May 20, Melbourne Town Hall

President: Kirsten Campbell **Secretary:** Steve Kambouris **Treasurer:** Tamara Paravicini **Librarian:** Kim Asher
Concert Managers: Brad Dean, Sarah Chan, Rohan Wilksch (yes, we know there are three!!!!) **Camp Officers:** Hamish Taylor, Ewan Campbell **Social Secretaries:** Vanessa B. Baylen, Daniel Kilby **Publicity:** Shaan Pawley, Esther O'Rourke-de Graaf **Fundraising:** Andrew Finegan **SCUM Editors:** Esther O'Rourke-de Graaf, Andrew "Elfing" MacKinlay, Ruairidh Atkins **General Assistant:** Catherine Burke
Morals Officer: May Jasper **Archivist:** Carla Dunn

The final MUCS performance in 2003 was a full performance of Handel's *Messiah* (using the rarely-performed Mozart scoring) at the Melbourne Town Hall on December 21st. This concert was held in conjunction with the Royal Melbourne Philharmonic as part of their 150th birthday celebrations. The performance was a spectacular success, financially and musically. Tickets were sold out at least a week before the concert date and performing to the capacity crowd was an amazing experience for all concerned. While many members found the packed rehearsal schedule tiring in the final week before Christmas, all agreed that the reactions from audience members and critics made the effort worthwhile.

Significant fundraising was also undertaken by MUCS in the final months of 2003. A Trivia Night held as part of our "Send a fresher to PIV" scheme was organised in November in order to contribute to the air-fares of MUCS members who would otherwise be prevented from attending. Over \$600 was made by the event, which was run by Choral Veterans Katie Purvis and Nat Levin. Congratulations go to Sandra, Joe and Ruairidh for their successful applications for funding, and a great big thank you to all who organised and attended the evening. In addition, MUCS participated in the usual Christmas carolling in shopping centres and Hotels across Melbourne, capably organised and

coordinated by Andrew Finegan. Profits from these events are yet to be finalised, but it looks like a substantial amount of money was raised during December which will allow the committee to continue the program of social activities that proved such a success in 2003. Again, a big thank-you goes out to all MUCS members who volunteered their time (and cars) to make such fundraising possible.

Following the summer break, MUCS now looks forward to our first concert of 2004. This will be a collaborative project between MUCS and three departments of the Victorian College of the Arts – the Schools of Music, Dance and Design. Including a performance of Ravel's ballet *Daphnis and Chloe* by the

combined forces of MUCS, the VCA symphony orchestra, and dancers from the VCA School of Music, in addition to Carl Vine's *A Choral Symphony*, the concert will be held on May 20 in the Melbourne Town Hall. MUCS would like to invite anyone who is in Melbourne at that time to attend what is sure to be a spectacular event.

As with the start of any year, the committee has directed much of its focus to recruiting and inducting new members over the last month. Primarily recruitment was done through University Clubs & Society days and University publications. A special thank you goes to Steve Kambouris, who organised MUCS O'Week recruitment activities, and

May Jasper, who volunteered three full days of her time to staff recruitment tables at Melbourne University Student Union events. From the past two weeks of rehearsals, it looks as though we have been successful in recruiting a large and enthusiastic group of new members, many of whom signed up immediately to attend our annual "Fresher Camp." Analysis from past years has indicated that most new members who attend Fresher Camp tend to stay in the choir as ongoing members, so we anticipate that MUCS will enjoy very healthy attendance numbers in 2004.

Kirsten Campbell



Kim (MUCS) and Ayla (SUMS) demonstrate that Melbourne and Sydney don't always have to fight with a big warm fuzzy interstate hug.

MUS

Macquarie University Singers
www.mus.org.au

Established 1967

C/- Vice-Chancellor's Office
Macquarie University
NSW 2109

Contact: (02) 9850 7818

Conductor: Margot McLaughlin

Rehearsals: Mondays 7pm, Room X5B 292, Macquarie University
<http://www.mus.org.au/upcomingcon/diary.html>

Next concert: "Let's Face the Music and Dance"
with the Willoughby Symphony Choir and the Australian Pops Orchestra
Saturday March 27, Sydney Opera House

President: Geoff Bell **Secretary:** Rita Holland **Treasurer/AICSA Liaison:** Lee Owens **Librarians:** Brenda Scully
Concert Manager: Ian Powrie **Membership Secretary:** Mark Hicks **Publicity:** Helen Stewart **Social Secretary:** Bryan Cox

You wouldn't imagine that huge numbers would be bothersome for an AICSA choir, but MUS is having some difficulties in this department. We finished 2003 with 236 choristers on the books, of which there were 46 students, that is, 20%. It is known that MUS is "different" from other AICSA choirs. As nearly as I can tell, the balance of community and students in most of the other choirs is exactly the reverse – the vast majority of members are students, with relatively few graybeards (like myself). We enjoy being a mature-age choir, however, and the university appreciates the community outreach character of this particular cultural unit. The difficulties we are experiencing lie elsewhere.

Singers come and go during the year, depending on whether the music for the next program is of interest. Some particularly enjoy the show music and popular tunes of the five AusPops programs in the year. Some want only the classical repertoire and avoid the Opera House performances. Students disappear during exam and heavy assignment periods. And so, we register, and re-register,

and re-register again for each program during the year. We usually put 120 or so on the risers for any one performance, but it is a different 120 each time. Keeping track requires endless list-making and checking.

The rehearsal room on campus is comfortable for 80 or so, but greater than that is a squeeze, requires chairs to be brought in from elsewhere, and on hot nights can be stifling. This is where the piano is, however, and no other suitable space is available. So we grin and bear it.

Up to the current year, the University has graciously allocated each member a parking sticker gratis, so that, in the new "cost recovery regime" common to many campuses, it does not require money into the parking ticket machine in order to attend rehearsal. With the surge in numbers, however, this is no more. We are now being given a set number of stickers, with all others to report to the Security Office to collect a temporary permit good for one night only. It still does not cost, but MUS must produce a list of names to be ticked each week, and members must allow

extra time to accomplish this.

The librarians work under considerable stress. Finding scores for the 45 or so choristers of several years ago (which was the figure when I joined in 2000) was not unduly difficult. Accommodating the present numbers takes persistent and sometimes frantic searching, with boxes of borrowed music arriving from all corners of the country. Photocopying and compiling the bundles of AusPops music requires countless hours.

Management is not going to become easier. Early enrollments are up markedly on 2003, and by year's end I expect we will go well past the 236 of last year. It is now widely known that the AusPops work is good fun, not to mention hair-raisingly uncertain at moments (the ongoing motto is "think on your feet"), and the prospect of a Mozart Requiem mid-year also appeals.

Welcome to the challenges of 2004! But ah, with the greater overall numbers, we have a roll-up of 15-20 tenors. Now that is a benefit we gladly accept.

Lee Owens

MUSCUTS

Music Society of the University of Technology, Sydney
www.muscuts.org.au

Established 1991

c/o Activities Centre
PO Box 3210
Broadway NSW 2007

Contact: Matt 0439 448 735

Conductor: Peter Tsoulos

Rehearsals: Mondays 6:30–9pm, Ashmore-Smith Room,
Level 3 Tower Building, Broadway, City Campus

Next Concert: Charpentier *Te Deum*, Debussy *Trois Chansons*
3pm Sunday May 30, venue TBA

President: Jeustelle Slaver **Vice-President:** Cassandra Brooks **Secretary:** Luke Sandford
Treasurer / Choir Coordinator: Matthew Dalton

It's hard to believe we're already at the start of another semester and another year! Things got going again in February with choir rehearsals in preparation for our O-Day publicity sing. O-Day itself went well for us, with many new members signing up (thankfully, we were given a stall in a great position for a change!). We've also held our first social event of the year, with a celebratory gathering on the first Friday of the semester – a (successful) departure from the traditional picnic in the Botanical Gardens.

And now for a flashback....

MuscUTS' second formal concert for 2003 was held on Sunday 26th October in

Christ Church St Laurence. The main work of the concert was the *Berliner Messe* by Estonian composer Arvo Pärt, for choir and string orchestra. The choir also performed various shorter works including a stunning setting of the *Salve Regina* by Cavalli, and a 'spiritualised' madrigal by his predecessor Monteverdi. The music proved both challenging and rewarding, and we performed to a small but appreciative audience (not helped by the Rugby World Cup match the same afternoon).

Back in the present, we have just begun rehearsals for our May concert – all music by French composers, with the focus on the

leading 17th century composer Marc Antoine Charpentier who this year celebrates (or rather, we do) the 300th anniversary of his death. The main work of the concert will be the Charpentier *Te Deum* (actually, the last of about 4 he wrote), with other works including Debussy's *Trois Chansons*. As our numbers pick up over the first few rehearsals, we're hoping to approach a fairly balanced group of up to twenty choristers (and break away from the truly weird MuscUTS phenomenon of having more tenors than any other voice part!).

Peter Tsoulos

PUCS

Perth Undergraduate Choral Society
www.pucs.aicsa.org.au

Established 1963

PO Box 606
Nedlands WA 6909

Contact: Kristen 0402 639 099

Conductor: Sarah Penn

Mascot: PUCwit the Swan

Rehearsals: Tuesdays 7-9pm G5/Calloway Auditorium, UWA School of Music or Winthrop Hall

Next concert: Mendelssohn *Elijah* in conjunction with Perth Oratorio Choir (POCS), University of Western Australia Choral Society (UWACS) and the UWA Orchestra
7:30pm Saturday June 5, Perth Concert Hall

President: Kristen Davies **Vice President/Camp Officer:** Peter Ormond **Secretary:** Craig Miskell **Treasurer:** Roxanne Hughes
Librarian: Lynne Naylor **Assistant Librarian:** Belinda Flindell **Concert Manager:** Matt Flett **Publicity:** Mark Tearle **Social Secretary /**
Dischord Editor: Jocelyn Kuan **Fundraising:** Lisa Kirby **Archivist:** Lissie Swingle **IPP:** Michelle John **IT/Webmaster:** Andrew Shugg

The end of 2003 shaped up very nicely indeed. Our second semester rehearsal camp by the beach at Point Perron was not only musically productive, but it also saw the invention of 'Sog-President' (involving a very surprised, yet adequately anaesthetised Michelle John). I'm glad none of that ridiculous behaviour goes on now that I'm president! The November concert 'Bliss – dreamy music to enchant you' (available now on compact disc!) was held in Wesley Church, right in the heart of Perth. We performed Liszt's *Missa Choralis*, along with other works

by Mendelssohn, Mozart, Fauré and Schubert. The concert went off without a hitch and the fantastic solo performances showed off the talent that we have within PUCS. November also saw the committee's changing of the guard, during which Michelle opted to avoid future Sog-President incidents. I'm sure I speak for all PUCSters in thanking her for her dedication and congratulating her on another successful year leading the PUCS committee.

Our December gigs in the Burswood International Resort foyer resulted in a very profitable Christmas season. Burswood was

so impressed with our performances in previous years, they agreed to pay us more so that we could remain exclusive to them during December. The carolling gigs were a great opportunity for PUCSters to relax and socialise and the opportunity to do so was taken up most nights in the cocktail bar adjacent to the foyer.

We had only one month to recover from holiday and new year's festivities before it was time for PIV. Being in the host city, PUCS was able to send a huge contingent of IV freshers (including myself). PIV was above



Photo: Shiv Hicks

Hooray for PUCS! Hooray for PUCS freshers! Hooray for Perth IV! Hooray for PUCS freshers on the PIV Committee! Hooray! Hooray! Pete takes Kylie and Matt under his wing at the Perth IV dinner.

and beyond our expectations. In fact, our IV freshers were so enthused, they've already started fundraising plans to help send people to MIV. On behalf of PUCS, thank you to Joel Mendelssohn and his PIV committee (past

concert for the year had to be something special. And so rehearsals are now well and truly underway for our June 6th performance of Mendelssohn's *Elijah* in the Perth Concert Hall, in conjunction with the Perth Oratorio

and present) for all of their hard work, enthusiasm and dedication! Well, after the choral craziness that was PIV, Perth went into a short post-PIV hang-over period as we all begrudgingly trudged back to our normal lives. But that didn't last long, as everyone seemed to bounce back with renewed enthusiasm for the first rehearsal of the PUCS year on March 2. We welcomed lots of fresh faces and we bribed them to stay with supper and pizza after the first few rehearsals.

With the momentum from PIV moving us forward, our first

Choir (POCS), the University of Western Australia Choral Society (UWACS) and the UWA Orchestra. The music is already sounding great, so we can only imagine what the final event will sound like, with 300-plus choristers filling the choir stalls and overflowing onto the stage to join the orchestra.

We have plans in the pipeline to follow this with a professional PUCS recording. We hope to rehearse a collection of PUCS favourites covering many musical styles and produce a CD, which we can then flog to our adoring fans at an official PUCS CD launch! Then our attention turns to preparations for our second semester concert in October. And although PUCSters can be scary at times, this time we will be so deliberately for a Halloween special. Lots to look forward to!

Bye bye for now.

Kristen Davies

QUMS

Queensland University Musical Society
www.qums.aicsa.org.au

Established 1912

c/- Clubs and Societies
UQ Student Union
University of Queensland, QLD 4072

Contact: Sarah 0402 833 193

Conductor: Natasha Kalous

Mascot: The QUMS Banana

Rehearsals: Wednesdays 7-9.30pm, 6.15-6.45pm musicianship classes most weeks
Richards Building (Bldg 7) room 234 at University of Queensland St. Lucia campus

Next concert: late May

President: Sarah Cole **Vice President/Conman:** May Wong **Secretary:** Amelia Jewell **Treasurer:** Michael Hoehl
Librarian: Lone Christofferson **Social Secretary/Camp Officer:** Sally Lee **Publicity/Web Assistant:** Horst Joachim Schirra
Banana Profana Editor: Inigo Smith **Fundraising:** Jane Goodwin **Webmangler/Morals Officer:** Rob Kearey
New Member Reps: Malena 'Em' Martens, Joe Beer **General Assistant:** Maggie Maersk-Moller

With another influx of great freshers to QUMS in the last 2 weeks, this increasingly looks to be an exciting musical and social year for QUMS! Market Day was a great success with many enrolments and contact with first years and some old members too! I was interviewed at our stall about QUMS for a short piece on a local TV station, which was aired on March 3rd.

We have also engaged a new conductor and musical director for 2004 and hopefully beyond! (It's all very exciting!!) Elspeth Sutherland has joined us and has already taken 3 rehearsals with great success and enthusi-

asm. See our website for a quick bio on what Elspeth was and is up to when not with QUMS. I'm sure that the AICSA community will welcome her as warmly as QUMS has! Our new accompanist for this year is Babs Fiala - lovely to have you join us Babs!

Our next concert, in late May, will be based on a general theme of "Light", with pieces featured including Lauridsen's *O Nata Lux*, and possibly the entire *Lux Aeterna* this is derived from. Handel's *Laudate Pueri Dominum* will also be incorporated. A guest choir may join us for a small piece before our interval - a very exciting prospect as QUMS

does not often host a guest piece - so keep your ears peeled (like our mascot, the banana.. Mwa ha ha!).

Other musical highlights of first semester comprise being invited to sing in the University's Thanksgiving Ceremony (Anatomy Department) to celebrate the lives of body donors, and in the midnight ToCH ANZAC Service for the second year running. A second concert, with a theme to be decided, will occupy the majority of our second semester rehearsals. After this concert, our Christmas concert repertoire takes over (aaargh!!) as we rehearse until Christmas, in conjunction with

QUMS

(Continued from page 23)

carolling for fundraising which we do each year.

The semester has kicked off well with respect to social events - already this weekend we have Yum Cha in the Valley. The weekend following is our "Fresher Day Out", with a morning and afternoon rehearsal, catered BBQ lunch and evening post-rehearsal party ☺ at my place. And our usual

first rehearsal camp is scheduled for late March, to include revue, sculling, many *Laudate's* and other AICSA traditions! Our academic dinner is awaiting a date not occupied by camps / parties / singing engagements to be scheduled.

So! As you can see, QUMS is a fantastic, Brisbane based, non auditioned community choir who welcomes anyone who would like to come along and share our music and

company! We rehearse Wednesdays in building 8 (lecture theatre 139, downstairs) at the University of Queensland. We kick off at 7pm, so be there a couple of minutes early to chat and get settled. We have 'coffee' afterwards - an informal gathering which just means that QUMS doesn't end at 9.30! We'd love to see you there.

Sarah 'Bob' Cole

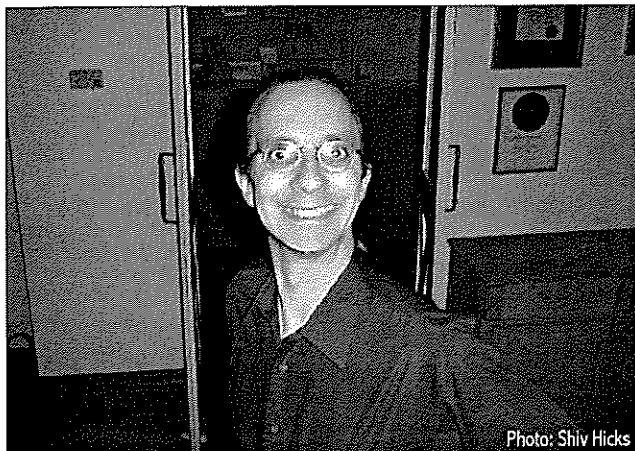


Photo: Shiv Hicks

Horst from QUMS does his best impersonation of a homicidal insect.



Photo: Theresa Wallner

Members of ROCS performing the Faure *Requiem* in late 2003. The Melbourne University Engineering Musical Society Orchestra is not shown, in order to avoid cheap jokes like "So, what does Engineering Music sound like?" Oh, whoops.

ROCS

RMIT Occasional Choral Society
www.rocs.aicsa.org.au

Established 1999

c/o RMIT Union Arts
PO Box 12189 A'Beckett St
Melbourne VIC 8006

Contact: Sarah 0413 008 017

Conductor: Sarah Chan

Mascot: R'mit, the ROCS frog

Rehearsals: Thursdays 5:30-7:30pm, University Function Room
RMIT city campus

Next concert: original works including Veitch *The Wheel of the Year*
Friday June 4

President: Peter Liakatos **Vice-President:** Jess Korteman **Treasurer:** Carolyn Bunn **Librarian:** Tony Crowley
Secretary/Social Secretary/Webgeek: Leanne Veitch **Concert Manager:** Sandra Uitdenbogerd **Publicity:** Theresa Wallner

Since the last edition, ROCS has had a successful time. Our end of year performance for 2003 with the Melbourne University Engineering Musical Society Orchestra was a resounding success for all involved. A healthy crowd thoroughly enjoyed the concert which featured Faure's *Requiem*.

On news more focused on RMIT, ROCS has now banded together with the RMIT Concert Band and the RMIT Stage Band to become RMIT Music. The deal behind this revolution was to try and increase numbers and attendance for all three clubs whilst being able to support smaller groups such as rock

groups. This move has been a resounding success and the goals were achieved, with ROCS being the group which has had the strongest increase in numbers.

As for performances this year, our first concert will be held in special regard by some members. ROCS will be performing a repertoire of original works composed by current and former members. The highlight of the night will be *The Wheel of the Year* written by our webgeek, Leanne Veitch. This piece looks at the celebration days of the pagan cycle. This will be held on Friday 4th of June. Plans are also starting to commence for our

annual RMIT Music concert. This concert will be held sometime in August or September.

On a sad note, due to other constraints, our vice president Jessica Korteman decided to leave ROCS. We thank her for her contributions. ROCS is currently in the process of electing a new VP.

This year is also a year of celebration for ROCS as it is our 5th year anniversary!!! ROCS is now the big 05! Celebrations will be held during Microfest this Easter (This is what I'm told, but people can contact MIV Conventor Sarah Chan for this).

Peter Liakatos

SCUNA

Australian National University Choral Society
www.scuna.aicsa.org.au

Established 1963

GPO Box 8353
Canberra ACT 2601

Contact: Caroline 0401 519 996

Conductor: Jonathan Powles
Assistant Conductor: Matthew Stuckings

Mascot: Solomon (the Rubber Chicken)

Rehearsals: Wednesdays 7-9:30pm, Manning Clark Lecture Theatre 2, ANU

Next concert: Vivaldi *Gloria*, Faure *Requiem*
8pm Saturday June 5, St Christopher's Church, Manuka

President: Caroline Woolias **Secretary:** Kit Senior **Treasurer:** Dominic McKenna **Librarian:** Ingrid Bean **Concert Managers:** Nadeena Beck, Dave Young **Camp Officer:** Peter Row **Ordinary Committee Member (OCM):** Emina Subasic, Miriam Hagan

Since the last Erato, SCUNA celebrated its 40th birthday. On December 13th, past and present SCUNAE (including some founding members) came together (!) to perform works from the first ever SCUNA concert in 1963, SCUNA Songbook Songs as well as Christmas music to a packed audience in The Great Hall at the ANU's University House. Later that night (also in University House) SCUNA's 40th Birthday Dinner took place with well over 100 attendees. Many thanks go to the SCUNA Committee and the 40th Birthday Working Group whose hard work ensured the success of the celebration.

2003, our 40th year, was a very success-

ful one for SCUNA musically and financially. 2004 is shaping up to be another wonderful year although it was with great regret that SCUNA was forced to abandon plans for a collaborative concert with MonUCS and SUMS for financial and logistical reasons. We are planning two major concerts (timed to fit in with each semester at the ANU), as well as a number of smaller performances. 2004 sees an entirely ANU-student committee at the helm, and it seems at this stage that this has had the desired outcome: namely the successful recruitment and retention of ANU students to the choir. Our new strategies – such as a 'New Member (only) Orientation

Rehearsal' – and overall student focus have worked wonders so far and we expect to be able to claim the highest student retention for SCUNA in a long, long time, come our first major concert in June. We are delighted to welcome back Jonathan Powles and Matt Stuckings for their third year with SCUNA as conductor and assistant conductor respectively, as well as our brand new (and fabulous!) accompanist, Alan Hicks.

Finally may I say a huge congratulations on behalf of SCUNA to the PIV Committee for putting on such a wonderful IV – our new members have heard about little else since they joined!

Caroline Woolias

SUMS

Sydney University Musical Society
www.sums.aicsa.org.au

Established 1878

Box 32 Holme Building
University of Sydney
NSW 2006

Contact: Andy 0418 692 114

Conductor: Ben Macpherson

Rehearsals: Wednesdays 6.30-9.30pm, Bosch Lecture Theatre 4
University of Sydney

Next concert: Orff *Carmina Burana*
with SBS Youth Orchestra
8pm Saturday May 29 & 3pm Sunday May 30,
Great Hall, Sydney University

President: Jon Hogan-Doran **Secretary:** Alice Fraser **Treasurer:** Andrew Corkill **Librarian:** Monica Atallah
Concert Manager: Anna Disney **Publicity Officer:** Lisa Kyiet **Camp Officer:** Daniel McDonald **Social Secretary:** Lauren Hyman
Fundraising Officer: Meg Huckstepp **O Vos Editor:** Matt Cramsie **General Assistant:** Adele Hudson

Our first semester concert will be *Carmina Burana* – a favourite for SUMS and most AICSA choirs.

"There is a little town about 100km south of Munich, Germany, called Benediktbeuren. This town has a monastery dating back to medieval times. In 1803, the library of this monastery was being renovated, and a wonderful discovery was made: a manuscript, dating back to the 13th century containing over 250 previously unknown songs and

verses, rich in variety and inventiveness, in both Latin and German. The monastery's librarian collected and published them as the 'Carmina Burana', meaning 'Songs of Beuren'. Carl Orff was a German composer who lived all his life in Munich. When he was given a copy of the *Carmina Burana* he knew he had found the perfect vehicle to bring his concept of "total theatre" to life. In 1937, Carl Orff's *Carmina Burana* was born – one of the most popular choral pieces of the 20th cen-

tury" – Good Music Guide.

Described as "hedonism, primitive and pagan, relentlessly driving and fun" (Good Music Guide) and even "Positively orgasmic" (SMH 1995) this is definitely a choir and crowd pleaser. Please join us for two fantastic performances of this work with the SBS Youth Orchestra on May 29th and 30th. Rehearsals began on Wednesday Match 10th with a free BBQ, then an introductory rehearsals attended by new (and old) members – 150 in

SUMS

(Continued from page 25)

total turning up for the experience. It was great to see loads of smiling and happy new faces at the end - and better still to see many of them come to Casey's Bar and Bistro to meet with our conductor, Ben Macpherson, and the new committee.

Our second rehearsal was also our time to inflict our "fresher games" on our new members. To the surprise of the committee, when we asked the new people to make their way out first at break, more than two thirds of the choir streamed out - quickly overflowing the tutorial room we had booked for the orientation. Later we managed to steal three new members from the Medical First Year orientation happening next door.

SUMS rehearsals will run each Wednesday throughout March - May. Our first compulsory orchestral call will be held on Wednesday May 26th starting at (6pm) in the concert venue - The Great Hall of Sydney University. At the moment our next orchestral call will be on Saturday afternoon before the concert (May 29th) and then the first concert will start at 8pm. The second concert will be at 3pm on Sunday 30th, followed by the traditional Post-Concert-Party to which everyone (including friends and family and visiting AICSA Choristers) are cordially invited. You

can contact purchase discount tickets as friends of SUMS/AICSA closer to the concerts.

SUMS has invested some of our hard earned cash in purchasing full vocal scores directly from Schott in Germany at a 20% discount to the RRP. This will take SUMS library holding up to 200 full vocal scores - one of the largest holding in Australia. We have on-sold some of these scores to our members at discount on the full retail price, which was appreciated by our members.

Social events for semester one in 2004 include, a retiring President's Garden Party and BBQ with Andrew Corkill (the IPP) on Saturday March 20th from 3pm at 85 Shoalhaven Road, Sylvania Waters (and bring your swimmers). Another event is a Grass with Class Party in the lovely Botanical Gardens on Saturday March 27th at midday on the Art Gallery steps. Followed by a Movie Night in the Broadway shopping centre at Mumma's Kitchen on Friday 16th April from 6pm for 9pm session. Then there is a Fundraising Trivia Night on Saturday May 1st at 7pm, do you really know more than 15 Abba songs? Finally, there is the first semester camp on Friday 7th May - Sunday 9th at Heathcote Scout Camp.

Rehearsals will recommence on Wednes-

day 28th July. Second semester camp is scheduled for the weekend Friday 10th - Sunday 12th September, followed by a single concert on September 25th at 8pm.

Jon Hogan-Doran

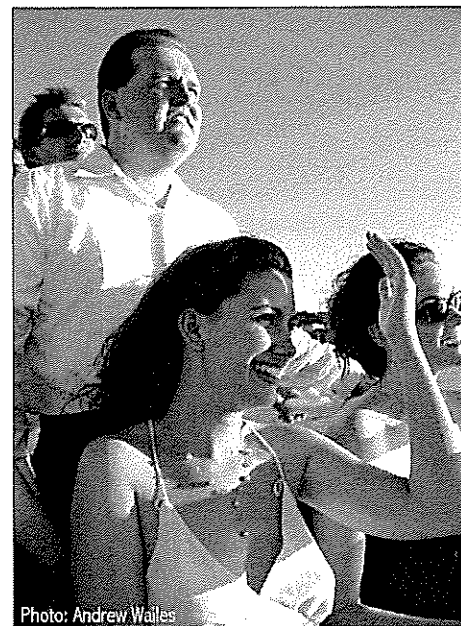


Photo: Andrew Wailes

The Eastern Seaboard Schmooze: Jon "Hog Dog" Hogan-Doran, SUMS president, shares the view from the prow with QUMS president Sarah Cole. Titanic, anyone?

TUMS

Tasmania University Musical Society
www.tums.aicsa.org.au

Established 1973

C/- TUU
PO Box 950
Sandy Bay TAS 7005

Contact: Paul (03) 6225 3127

Conductor: Simon Reade

Mascot: The Rampant Lion

Rehearsals: Mondays 7.30-9.30pm, Arts Lecture Theatre, TU Sandy Bay Campus

Next concert: Handel *Messiah* (excerpts) and madrigals
2pm Sunday April 18

President: Paul Hubbard **Vice President/Concert Manager:** Renee Badcock **Secretary:** Robert Kuns **Treasurer:** Michael Gregor
Librarian: Jeremy O'Reilly **Social Secretary:** Rebekah Jacobsen **Publicity:** Natalie Nichols **General Representatives:**
Meg Harradence and Howard Oettle

TUMS has been invited by the Tasmanian Symphony Orchestra to sing as part of their presentation of Handel's *Messiah* in December. This is very exciting. It will be a major event, but we will also be doing concerts in April, May and September.

Apart from that we have our regular busking at Salamanca, and are planning concerts of Palestrina and Grainger during the year.

Our membership drive for this year was fairly successful with 20 new members. Rehearsals continue to be held each Monday night at 7:30 in the Arts Lecture Theatre.

Paul Hubbard & Robert Kuns

It is with heavy heart that I announce the sad and sudden passing of David Nairn Thorp.

David (also known as "poor old Thorpie" in his IV days) was a stalwart member of

TUMS/TUCS and a well-known and loved IVer during the 70's and 80's.

David's general health had been declining gradually in recent times, and a fall last week landed him in hospital, triggering complications from which he was not able to recover.

He will be greatly missed, especially by the Tasmanian choral and legal fraternities.

Caro Field

HERE, HAVE SOME ANSWERS

This is the page of Erato that would ideally be full of mind-bending crosswords, conundrums and other puzzles. Its intention is both to amuse and challenge the average choral punter, albeit at the risk of alienating the basses, who may well find themselves a little too challenged and not at all amused. Oh, and probably the sopranos too. Which means it's really only here for the altos and tenors (nerds)... but the point is, it's here.

And *more* to the point, it's *not* here this time, because no such puzzles, neither challenging nor amusing nor generally existing, were submitted. You only have yourselves to blame, tenors and altos. Make sure you come up with something to stretch those boggling intellects before the next edition.

Anyway. Here are the answers from last time. In Erato 90 there was a cryptic crossword (solution at right) and there was also the following brain teaser:

"Dvorak, Monteverdi, Rachmaninov and Bernstein met up one night to go to a concert, but there was a problem. They had exactly 17 minutes to get there, and the concert venue (a beautiful amphitheatre high in the Swiss Alps) was on the far side of a large ravine,

crossed only by a narrow and treacherous footbridge. Only one or two people could cross the bridge at a time, and they had to carry a torch with them—but the composers, being fairly impractical, arty-farty types, had only remembered one torch between them. Being by far the oldest, it would take Monteverdi 10 minutes to cross the bridge; Rachmaninov would take 5 minutes, Dvorak 2, and Bernstein 1. Two men crossing together had to walk at the slower one's pace, and the torch had to be carried across, not thrown (or flown, or teleported, or anything else, you sneaky puzzlers!) for fear of dropping it into the ravine.

Did the awesome foursome get to the concert? "

Well, breathe a big sigh of relief, because the answer is yes. And no-one even got thrown across the chasm. For those of you who are still sceptical, here's how they did it:

Dvorak and Bernstein cross together (2 minutes), then either one of them brings the torch back (1 or 2 minutes). Monteverdi and Rachmaninov then cross together (10 minutes), and either Dvorak or Bernstein (whoever was left on the far side) then brings

Erato Cryptic Crossword solution

J	O	N	A	T	H	A	N	W	A	L	T	O	N
O	L	O	B	A	L	O	D	H	A				
H	A	B		B	A	L	L	A	D	E			
A	S	P	I	C		A	I	G	M	A	G		
N	I	N		R		I	M	B	I	B	E	R	
N	A	P	O	L	E	O	N	R	O	E	S	T	I
S		A		S		A		E		S		T	
T	A	R		S	C	A	N	D	A	L	I	C	H
R		L		A		E		T		A		I	
A	R	I	A	D	N	E		R	H	Y	T	H	M
U		A	B	U	S	E	R		Y		A	T	
S	A	M		P		R	O		P	R	O	S	E
S		E	R	L	K	I	N	G		E		S	E
	N		E		E		R	A		A		T	
P	E	T	I	T	E		C	E	N	O	T	A	P

the torch back (1 or 2 minutes) and returns with whoever is left (2 minutes). So in fact they make it across in seventeen minutes exactly, and everyone gets to the concert happily on time. The four composers take their seats at the back of the amphitheatre to listen. Monteverdi has dozed off by the end of the first movement, Rachmaninov keeps writing things on his hand to remember for later, Dvorak listens furiously and twitches from time to time, and Bernstein gets up and plays percussion with the orchestra. Such is life.

A CHORISTER'S GUIDE TO KEEPING CONDUCTORS IN LINE

flogged directly from cyberspace and submitted by Amanda Muller

The basic training of every singer should, of course, include myriad types of practical and theoretical emphases. One important area which is often neglected, however, is the art of one-upmanship. The following rules are intended as guides to the development of habits which will promote the proper type of relationship between singer and conductor.

1. Never be satisfied with the starting pitch. If the conductor uses a pitch-pipe, make known your preference for pitches from the piano and vice-versa.
2. Complain about the temperature of the rehearsal room, the lighting, crowded space, and of a draft. It's best to do this when the conductor is under pressure.
3. Bury your head in the music just before cues.
4. Ask for voice matching or a seating change. Ask often. Give the impression you're about to quit. Let the conductor know you're there as a personal favour.
5. Loudly clear your throat during pauses (tenors are trained to do this from birth). Quiet instrumental interludes are a good chance to blow your nose or drop your music.

6. Long after a passage has gone by, ask the conductor if your C# was in tune. This is especially effective if you had no C# or were not singing at the time.

7. At dramatic moments in the music (which the conductor is 'emoting'), be busy marking your music so that the climaxes will sound empty and disappointing.

8. Look at your watch frequently. Shake it in disbelief occasionally.

9. When possible, sing your part either an octave above or below what is written. This is excellent ear-training for the conductor. If he hears the pitch, deny it vehemently and claim that it must have been a harmonic overtone.

10. Tell the conductor, "I can't find the beat." Conductors are always sensitive about their 'stick technique' so challenge it frequently.

12. If you are singing in a language with which the conductor is the least bit unfamiliar, ask him/her as many questions as you can about the meaning of individual words. If this fails, ask him/her about the pronunciation of the most difficult words. Occasionally, say the word twice and ask his/her preference, making sure to say it exactly the same both times. If he/she remarks on their similarity, give him/

her a look of utter disdain and mumble under your breath about the "subtleties of inflection".

13. Ask the conductor if he has listened to the von Karajan recording of the piece. Imply that he could learn a thing or two from it. Ask "Is this the first time you've conducted this piece?"

14. If your articulation differs from that of others singing the same phrase, stick to your guns. Do not ask the conductor which is correct until backstage just before the concert.

15. Find an excuse to leave the rehearsal about 15 minutes early so that others will become restless and start to fidget.

Make every effort to take the attention away from the podium and put it on you, where it belongs! A Choristers' Guide To Keeping Conductors In Line

The basic training of every singer should, of course, include myriad types of practical and theoretical emphases. One important area which is often neglected, however, is the art of one-upmanship. The following rules are intended as guides to the development of habits which will promote the proper type of relationship between singer and conductor.

SUBMISSIONS

We warmly welcome (almost) anything to Erato! Eraticles on any subject that is of interest to the national body of university choristers are always well received. Erato has room for concert reviews, articles on different areas of interest, discussion of pending issues in choirs and in AICSA, information about upcoming choral events, and also for the odd personal opinion or perspective.

Society presidents, please continue to submit your reports, *as well as all of your society's current details*, just as you see them printed at the top of each report in this issue. If you update this information, then it will remain up-to-date in Erato! Photos of your choir at work and play are also nice to have. Remember to tell us who wrote the report or took the photos. If you have a more up-to-date logo than appears below, please send us that also.

Society editors - some choirs forward

their own newsletters to the other AICSA choirs for their information. This is up to you, but we at Erato are particularly keen to see them. Please send us a copy if you have one spare, and then if there is anything we would like to 'borrow' we can get in touch.

The content of Erato relies on submissions from you, **the readers**. If you are reading Erato, then you are the sort of person from whom we would like to hear. We are especially keen to hear from our newer members, but variety, as always, is the spice of life, so BOFs (Boring Old Farts) have their place too!

Having strongly encouraged you to send us submissions of all sorts, we do remind you that Erato is a national newsletter and so submissions of national interest are more exciting for the other readers. In the society reports there is more room for the local aspects of university choral life.

Erato is an open forum for acknowledgement of those people who have contributed greatly to the AICSA community, but it is not a forum for discrimination or defamation. Criticism of individuals or groups of people is not welcome, but voice-part rivalry is, of course, exempt, and critical feedback on Erato as a publication and AICSA as an organisation is encouraged!

If you are unsure about the suitability of an eraticle, please submit it to us with your contact details and we can make the decision together.

Where possible, please submit written material as MS Word files rather than in the text of an email. Pictures can be in hard copy or any common digital format.

Deadline for submissions to Erato 92 is **Friday 2nd July 2004**.

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Views expressed in Erato are not necessarily those of AICSA or any of its representatives. AICSA takes no responsibility for offense taken or injuries sustained as a result of reading Erato. Watch where you're going, wear appropriate safety goggles, and *don't read in rehearsals!*